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LONDON'S GRAND GUIGNOL.

At the Comedy.

The present Grand Guignol season at the Comedy Theatre consists of one new play and three of the plays that were produced at the Little Theatre. The only really gruesome item is the farce called "E. and O.E.," by Mr. Eliot Crawshay Williams, in which it will be remembered the fun consists in bundling the body of a dead man in a wardrobe and the embarrassment that is caused when the corpse falls out at the wrong moment. "Dead Man's Pool," by Messrs. Victor Bridges and T. C. Bridges, overflows with the milk of human kindness. "Private Room, No. 6," is by far the best of the old plays, and it has an interest which is not merely sensational. In this Mr. George Bealby repeats his fine study of utter beastliness as the Russian General Gregoroff, and Miss Isobel Elsom is a worthy successor to Miss Sybil Thorndike as Lea, the sister of one of his victims, who plays a light o' love in order that she may give herself—and the audience—the pleasure of seeing him murdered. Mr. Stockwell Hawkins acted well as Victor, the waiter. In fact, this clever actor's work is noticeably good throughout the evening, for he appeared in all the plays.

"PETER WESTON."

A Drama, in Four Scenes, by Frank Dazey and Leighton Osmun.

Isabelle Weston	Nora Johnston
James Weston	Richard Bird
Jessie Weston	Isobel Elsom
The Maid	Ivy Williams
Peter Weston	Norman McKinnel
John Weston	Henry Oscar
Henry Vannard	George Bealby
Paul Vannard	Wyndham Goldie
Police Officer	Stockwell Hawkins
The Butler	George Owen
William Harris	H. G. Stoker

"Peter Weston," a drama of American origin, is the grimmest thing in the programme, but it has a stronger psychological interest than is usual in the Grand Guignol. It is a study of a successful man who has warped the lives of every member of his family and murdered the personality of everybody with whom he came in contact. The subject is not new, but the authors have dealt with it interestingly and inevitably, for the play is finely and economically written. We are shown the breaking up of his sway. His elder son murders one of his father's employees (a fine, upright young fellow, who is in love with Weston's daughter, Jessie) in a fit of frenzy; the younger son becomes a drunkard and dies, and the daughter eventually leaves him because she is to have a child and refuses to allow the father to mould it to his will. Weston thinks it will be comparatively easy to prevent a sentence of murder against his son. But his very success is the main cause of his undoing, and in the final scene we have a picture of a lonely, broken man making his final appeal. It is to God—a prayer that He will hold back the dawn on the morning of the execution!

"Peter Weston" is magnificently acted. Mr. Norman McKinnel's performance in the principal part is good enough to draw London to the Comedy. In its strength and finish, restraint and fine intensity it is remarkable and overtoweringly good in the frenzied outcry at the end of the play. Miss Isobel Elsom gives a poignant rendering of the daughter, and her calmness and stillness in some of the scenes are a delight to watch. It is a beautiful piece of emotional acting. Mr. Richard Bird plays well as the younger son, and Mr. Henry Oscar is excellent in his big scene. Mr. George Bealby (by way of contrast) gives a tender and exquisitely felt performance as the father of the murdered man.

All the plays have been produced by Mr. Lewis T. Casson.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to—

May Whitty—Thursday, June 19.
H. Cecil Beryl—Thursday, June 19.
Lucy Clarke—Thursday, June 19.
Max Pemberton—Thursday, June 19.
Leslie Elliott—Thursday, June 19.
Sybil Arundale—Friday, June 20.
Marie Dainton—Friday, June 20.
Sammy Shields—Friday, June 20.
William Bailey—Saturday, June 21.
Arthur Bourchier—Sunday, June 22.
Paul Martinetti—Sunday, June 22.
Sir Martin Harvey—Sunday, June 22.
Fanny Ward—Sunday, June 22.
Lily Brayton—Monday, June 23.
Geraldine Ulmar—Monday, June 23.
Ed. G. Kendrew—Monday, June 23.
C. Lindo Courtenay—June 24.
Betty Clarke—Tuesday, June 24.
E. V. Reynolds—Tuesday, June 24.
Sidney Paxton—Wednesday, June 25.

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"YOICKS!"

At the Kingsway.

Revue, in 22 Scenes, edited by Mr. John Hastings Turner, and Produced by Mr. Donald Calthrop at the Kingsway Theatre on Wednesday, June 11.

"Yoicks!" is full of most promising material insufficiently developed; excisions are needed, and a good deal of the playing—especially in the final curtains—wants speeding up. In a week or so the Kingsway will have as bright a show on the boards as is to be found in London. There is a good deal of intelligence behind "Yoicks!" and the "Highbrow" opening (which in itself is a trifle dull) sets the key to the revue. The appeal is to the intelligent playgoer, who wants his fun well seasoned with wit. There are no big spectacular pictures, but most of the scenes will be pleasing to anybody with an eye for colour and composition, and the costumes are particularly charming. Mr. J. Hastings Turner is an adept at exhibiting how certain authors might deal with the same theme. In the present instance he has taken the simple story of "The Babes in the Wood." First Mr. Basil Dean tackles it, but this is a long way from being a faithful burlesque. The Chauve Souris arrangement to the tune of the favourite "Wooden Soldiers" is a far truer skit, although the best of all is Mr. Somerset Maughan's idea of the old story in the manner of "Our Betters," which is parody at its best and brightest, and incidentally gives Miss Ruth Maitland the opportunity to give a remarkably close imitation of Miss Constance Collier's performance. Mr Donald Calthrop shone here in his inconsequent patter between the scenes. "Love's Young Dreams," another of Mr. J. Hastings Turner's contributions, is an amusing idea of how things will be when the ladies don the trousers and do the proposing. Mr. Calthrop was charmingly coy as a shy young man and Miss Marjorie Gordon in plus fours fresh and manly as his wooer. Miss Marjorie Gordon figured in the most satisfying item of the whole revue, in which she sings a number far above the average of the rest of the music. It is called "From a Castle Window" (with lyrics by Mr. Turner and music by Mr. Robert Hood Brown), and is set from a delightful design by Mr. Hugh Gee. Another good song is rendered off stage in the little ballet, "A Lady of Virtue." "The Erring Wife," by Aubrey Ensor, is a neat affair for readers of the Sheik type of novel. In the first scene we see how the wife is dealt with by the gentleman in the tent, and in the second by the harassed husband worried by his Income-tax assessment form. The use made of the familiar form No. 11 is a stroke of genius. Miss Mary Leigh played well as the wife in each scene, and the husbands were amusingly taken by Mr. Douglas Phillips and Mr. Louis Goodrich.

Mr. Mark Lester puts in some very amusing work during the evening. There is a richly-humorous sketch of a fruity old gentleman in the "Rambler Rose" interlude; but better than this is his appearance as a stage hand, which, although it was apparently an afterthought, for it was not on the programme, has some of the wittiest lines in the revue. Miss Mary Leigh sings and dances delightfully, and appears well in Mr. H. C. G. Stevens' number, "I Know Something" and "I'd Like To See You Try." "Memory Lane" is a pretty number for Marjorie Gordon, a most attractive artist with an excellent voice, and Mr. Richard Dolman, a graceful young man who dances very neatly. Other clever people are Miss Edna Bellonini, Miss Noelle Sonning, Miss Sunday Wilshin, Mr. Arthur Rambling, and Messrs. Selig and Hart, who appear as the fiery steed in the "Rodeo" scene.

The H.M. Thorburn Fund.

Those who have kindly contributed to the fund which is now being raised for the education of the two children of the late Mr. H. M. Thorburn, for many years manager of the Playhouse, will be glad to know that both children are doing very well at their respective schools. The boy Warwick is at Gunnersbury College, where, apart from being well advanced in his studies, he is looked upon as showing good athletic promise. He is good at cricket and swimming, and an excellent half-back at football. The girl Joan is at Ravenscourt College, and also follows the modern tendency of athletics for girls, being an excellent swimmer and cyclist. The money raised—the fund is to remain open until the autumn—will be applied solely for the education and general advancement of the two children, and the intention is that they shall complete their education abroad.

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BIRTHS, MARRIAGES & DEATHS.

DEATH.

SEFTON.—Died on June 15, at his residence, 113, Goodrich-road, East Dulwich, Louis P. Sefton (Lou. Sefton), aged 70 years, after weary years of suffering, patiently borne till the end.—R.I.P. Inserted by his old friend, Ernie Mayne.

IN MEMORIAM.

STEBBINGS, EDGAR.—In loving memory of my dear husband, Edgar Stebbings, variety agent, who departed this life June 16, 1915. Never forgotten by his wife, Flo Stebbings, Empire, Ashbourne.

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June 23, July 7, 21, Aug. 11, 25.
London Representative for W. W. Kelly and Opera House, Blackpool.

Apply, 24, Chandos-street, W.C.2.
Regent 1178. Topobill, Westrand, London.

WANTED, first-class Attractions for East Coast.
W. JOWSEY, North of England Agency, 45, Borough-road W., Middlesbrough.
Tele., 530. 'Grams, "Certainly."

BARN THEATRE, OXTED, SURREY.
WANTED to Let to Dramatic Companies, high-class Concert Parties, &c. Full particulars, apply, J. W. SLACK, Station-road West, Oxted, Surrey.

August 4 Bank Holiday week.
WANTED, first-class Company; Musical or Comedy.
OPERA HOUSE, Southport.

EMPIRES,
SUNDERLAND, SOUTH SHIELDS, WEST HARTLEPOOL, GATESHEAD.
WANTED, Big Attractions for Sunderland, July 14,
West Hartlepool, July 21.
Also Gateshead, July 14.
First-class Pantomime Productions can also be entertained from Christmas onwards.
HARRY ESDEN, Cranbourn Mansions, Cranbourn-street, W.C.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

WANTED, July 21, Aug. 11, 18.
"A LITTLE BIT OF FLUFF."
New Scenery and Dresses. Picked Cast. The New Theatrical Generation has not seen this play. The advertisement of years draws them in.
Now booking 1925.
W. W. ELLIS, 44, Carlton-hill, London, N.W.8.

THE MOST SUCCESSFUL COMEDIES TOURING.
"THE OPTIMIST."
"THE JEFFERSONS."
"THE PARTNERS."
Wilfred Shine, in his Original Characters.
WANTED, July 14, Sept. 1, 8, and some later dates.
A. DOUGLASS,
Winter Gardens, New Brighton.

WANTED Known.
Mr. Cynlais Gibbs (the well-known operatic tenor) has acquired the
O'MARA OPERA CO.
O'MARA OPERA CO.
which will tour under his personal direction.
For vacant dates, MARTIN COMSTOCK, 11, King's-grove, Wardle, Rochdale; others, Mr. C. GIBBS.

For engagements, all depts., including Mus. Dir., C. GIBBS, 21, Womersley-rd., N.8.

MISS MADGE HOPE
and company, in
"THE PICCADILLY PURITAN,"
The Comedy Success from
The Ambassadors' Theatre, London,
and
"THE MAN FROM TORONTO."
Either or both plays, once or twice nightly.
Another successful week at Aldershot (second visit in eight weeks), Monday again being the worst night of the week.
Refer Charles Ross, Esq.
"For a good hearty laugh, 'The Piccadilly Puritan' is the play to see. It teems with humorous situations . . . brilliant acting . . . and rightly claims its position in the front rank of high-class productions."—"Aldershot Gazette."
WANTED, July 7 (between Buxton and Cromer), July 28, Aug. 4. This week, Marine, Lowestoft.

WANTED, Monday next, "Rosette" revue. The smart comedy show. Records everywhere. Star cast. London chorus. Headed by Billy Merrick, the best all-round comedian touring. Refer, then wire, MERRICK, Theatre, Haltwhistle.

"BRILLIANTS" REVUE.
"BRILLIANTS" REVUE.
61st Consecutive Week of Tour.
WANTED, July 7, Aug. 4, 11, 18, Oct. 6, 20.
This, O.H., Dudley. Next, Col., Kettering.

Leonard Laurence and Dorothy West-Symes
Present, by arrangement with Reandean,
"THE LIKES OF HER."
By Charles McEvoy.
WANTED, Monday next, Monday next. Monday next. Monday next. Various later. Various later.
"ALL-OF-A-SUDDEN-PEGGY."
Vacant July 7 and 14, Aug. 18, 19, 20.
LAURENCE & WEST-SYMES, Palace, Clacton.

By Arrangement with Reandean.
"THE WAY THINGS HAPPEN."
By Clemence Dane.
Direct from the Ambassador's Theatre.
WANTED, July 14, Aug. 4 (?) (only vacancies).
Bookings include Brighton, Buxton, Harrogate, Weston, Richmond, &c.
Wire or write,
MURIEL JOHNSTON,
This, Pier Pavilion, Weston-super-Mare.
Next, Theatre Royal, Birmingham.

THE PINERO REPERTORY COMPANY in a repertoire of Sir Arthur Pinero's most famous plays.
WANTED, First-class Theatres.
Sept. 15, 29, Oct. 27, Nov. 3, 17.
Apply, PERCY ROWLAND, 24, Chandos-street, W.C.2.

THEATRES WANTED.

CHARLES MACDONA'S COMPANIES.

"QUALITY STREET."
WANTED, July 7, 14, 21, 28, Nov. 10, and on.

BERNARD SHAW REPERTORY.
July 28 and on.

"SECRETS."
Aug. 18, 25,
Oct. 27, and on, with exceptions.

CHARLES MACDONA,
10, Charing Cross-road, W.C.

AVERY HOPWOOD'S new comedy, "BACHELOR HUSBANDS," West-End production now running, ROYALTY THEATRE, LONDON.

Autumn bookings include:
R.C.T., Liverpool.
T.R., Newcastle.
L.T., Edinburgh.
King's T., Glasgow.

WANTED, Sept. 1, 15, 29, Oct. 6, 13, 20.

By arrangement with Mr. Robert Macdonald,
"PEG O' MY HEART."
WANTED,
Sept. 15, 22, 29, Oct. 15 (3 nights), 20, and 27.

MRS. BRANDON-THOMAS'S COMPANY,
"CHARLEY'S AUNT."
WANTED, July 14, Aug. 25, Sept. 1, 8, 18 (3 nights), 22, 29, Nov. 24.

SIR CHARLES HAWTREY'S Famous Farcical Comedy,
"THE PRIVATE SECRETARY."
WANTED, Aug. 11,
Sept. 8, 22, 29, Oct. 6, 13, and 20.

Address, CECIL BARTH,
37, King-st., Covent Garden, W.C.2.

THE LIONEL BUTE PRODUCTIONS.

"BLUEBEARD'S EIGHTH WIFE."

WHITE CO.

WANTED,
Aug. 23, 29, 30,
Sept. 15, 16, 17,
Nov. 10 (?), 24, 25, 26.

RED CO.
No Vacancies.

BLUE CO.
July 14.

Communications to
LIONEL BUTE,
38, Bury-street,
St. James's,
London, S.W.1.

'Phone: Regent 5534.

WANTED, Good Theatres,
July 14 and 21 (between Empire, Kingston, and Empire, Penge).
Also Aug. 4,
for
"OUR FLAT,"
Now on Gulliver Circuit.
ARTHUR GIBBONS,
Royalty Theatre,
Dean-st., W.1.

WANTED, August Bank Holiday week for
IMPORTANT LONDON STAR.
Wire, ARTHUR GIBBONS,
Royalty Theatre,
Dean-st., W.1.

WANTED, next week, June 23 (to follow Brixton),
"MARRIAGE BY INSTALMENTS,"
To follow Portsmouth.
ARTHUR GIBBONS,
Royalty Theatre,
Dean-st., W.1.

WANTED, for
"A ROYAL DIVORCE."
June 30 (between Plymouth and London).
Wire, ARTHUR GIBBONS,
Royalty Theatre,
Dean-st., W.1.

WANTED, July 7,
"THE ROTTERS"
(between Hippo., Ilford, and Empire, Islington).
Owing to transfer.
ARTHUR GIBBONS,
Royalty Theatre,
Dean-st., W.1.

WANTED, Immediate Dates,
"MR. PIM PASSES BY."
(From Garrick and Playhouse Theatres.)
Devon and Cornwall District.
All coms., PHILIP FULLER,
74, Cromwell-road, S. Kensington, S.W.7.
No Vacancies in Company.

Martin Lewis and Evan Thomas' No. 1 Company,
"THE LURE."
With entire production direct from Savoy Theatre.
WANTED, Aug. 11 (?),
Aug. 25,
Sept. 1 (?),
Sept. 8 (?),
Oct. 20,
Nov. 17.
Apply, H. BROWNING,
Savoy Theatre.

"KID OF ARIZONA."
"KID OF ARIZONA."
By Mrs. Kimberley.

Including the mysterious Cowboy Movie Artist, Performing Ponies, and Kicking Mule.
Full of comedy and vocalism.
The greatest Cowboy-Indian Musical Novelty Show ever seen.
WANTED, through misunderstanding, Monday next and June 30, precede Manchester and Birmingham.
Wire, J. C. CARLYLE,
Temperance Hall, Merthyr.

William J. Wilson Production.
"THE GIPSY PRINCESS."
"THE GIPSY PRINCESS."
"THE GIPSY PRINCESS."
Many thanks to all managers who replied re dates. 30 telegrams, 70 letters. Impossible to reply to every one.
WANTED, Theatres,
Only vacant dates July 14 and 21, Oct. 13 and Nov. 3.
Apply, ELY, 3, Rupert-street, W.1.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, for Revue, Autumn,
Smart pair of Artists.
Juvenile Singing and Dancing parts.
Possibly other vacancies.
Address, with photos. (stamped envelope),
ERNEST DOTTRIDGE, "Merivale,"
Clifton-drive, St. Annes-on-Sea

ARTISTS WANTED.

WANTED, a Top Tenor, for octette work; rehearse immediately. Also two good Knockabout Comedians, for animal skin work. Apply, BARRY, 77, New Oxford-street, Wednesday, between 2 and 4, large hall.

WANTED Known. We procure engagements and teach Voice Production, Stage Dancing, Elocution, Film Acting. Established 1896. FRANK PERRY'S AGENCY, 145, Wardour-street, W.

PRESTON LIGHT OPERA COMPANY.
WANTED, Coach, for "Our Miss Gibbs." Dates Nov. 3 to 29, 1924. Full particulars, experience of this production, terms and photo (returned), to G. N. LEA, 105, Watling-road, Fulwood, Preston.

WANTED, immediately, male Acrobatic Dancer; able play small parts TOMMY MOSTOL, Empire, Sheffield.

WANTED, lady Vocalist, portable harmonium player preferred, for pitching. M., 4a, Weymouth-terrace, Hackney-rd., E.

WANTED, girl for music hall act; long tour; acrobatic dancer, with voice; height 5ft. to 5ft. 3in.; must make up young. State age, height, salary required. Box 328, "The Era."

ARTISTS' WANTS.

WANTED, Engagement by VENA COLOMBO, dancer, high-kicker, splits, &c. Write, 94, Cobourg-street, Plymouth.

WANTED Known, the original CISSIE CAVE, now playing soubrette and dancer in "Top Speed" revue. This, Palace, East Ham. Next, Maidstone.

WANTED, July 28, on, Revue, by ROBUST LIGHT COMEDIAN and FEEDER; baritone; appearance; 25; 5ft. 10in. Coms., A. F., 94, Dean-street, Derby.

MUSIC HALL ARTISTS WANTED.

WANTED,
Acts, all Lines.
Immediate Dates.
ARTHUR JOEL'S AGENCY,
6, Bromley-place, Nottingham.
'Phone, 5159. 'Grams, "Refinement."

MUSIC HALL ARTISTS' WANTS.

WANTED, June 23, 30, on, by TRUMPET-MAJOR WIX, King of the Posthorn, Bugle, and Cavalry Trumpet. Wire, Old Catton, Norwich.

WANTED Known, PERCY CURRY, the up-to-date Comedian, liberty Monday; halls, revue, also panto.; h. refs. Albion Hotel, Sunderland.

WANTED, June 23, by the TWO DANIELS, Novelty Comedians. B 105, Sherbourne-road, Birmingham.

WANTED, Mon., halls or revue, GENE and GENEE Com., Singing, Dancing. Wire, Palace, Butt-lane, Stoke-on-Trent.

WANTED, Mon. next, onwards, by MAX SYLVENE and MITE, in their original Contortion Act. Big success here. Wire, 21, Worcester-st., Stourbridge.

CIRCUS ARTISTS WANTED.

WANTED, tenting Ireland, good act to strengthen programme; also Song and Dance Artist. Terms and particulars by wire, DUFFY'S CIRCUS, Milltown Malbay, Thursday; Ennistymon, Friday; Lisdoonvarna, Saturday; Corofin, Monday; Gort, Tuesday.

CIRCUS ARTISTS' WANTS.

WANTED, ALGIE, The Clown. Free. Juggler, Funny Pot-Pourri Mixture. Orig., well dressed, and useful. Will Johnny Watson write? 74, Clare-road, Cardiff.

MUSICIANS WANTED.

HIPPODROME, WARRINGTON.
WANTED, First Violin (Rept.); experienced in variety; permanency to the right man; M.U. terms; £3 5s.; no matinées; to open June 23; last two refs. Apply to T. HULLEY, Musical Director.

WANTED, first-class lady Leader-Violiniste for London café; also Cornet and Trombone (gents.). Apply, GRAY, 12, Archer-street, Piccadilly, W.1.

WANTED, June 30, first-class Leader and 'Cellist; permanency; six days. State lowest terms. M. D., Picturedrome, Worthing.

WANTED, experienced Lady Violiniste, to deputise in trio at Devonshire Hotel, June 27 to July 19; audition, New Oxford Galleries, 77, New Oxford-street, 2.0 sharp, June 23. Dance music and straight. COVELL.

WANTED, Violinist, to take charge of small orchestra; cinema; 18 hours per week. State age, experience, and salary required. PERCY JONES, A.R.C.M., Picture House, Stafford.

WANTED, address of GEORGE HERON, Violinist; ex-Guards. All communications to Box 275, "The Era."

WANTED, Instrumentalist, young, Violin, doubling Piano or vocal preferred; Res. C.P., Bournemouth; not Alfresco; audition 3 p.m., Thursday, Room "D," 77, New Oxford-st.

WANTED, Smart Violinist (gent.), for seaside café, Yorkshire (jazz and straight), from Aug. 4; must be young and able to memorise. Send photo and lowest terms, Box 320, "The Era."

WANTED, good Cornet, to open June 23; permanent; M.U. terms. Wire, D. BENTLEY, M.D., Hippodrome, Ipswich.

WANTED, Cornet; evenings only; no Sundays. Audition Friday morning, 11 to 12 o'clock. PICTURE HOUSE, High-road, Leyton.

GRAND CINEMA, BASINGSTOKE.
WANTED, first-class Solo Cornet; variety and pictures; twice nightly, one matinée; open 23rd. Terms, reference and age first letter.

WANTED, good Double Bass and Drums, with Tymps. and all effects, to open on June 30, Cinema, 6 days per week. Apply, with terms, no fancy prices, BROWNFIELD, 21, Winchester-street, Acton, W.3.

WANTED, youth or lady 'Celliste, to work with good Pianist and Violinist, seeking to improve their position; a small engagement (15 hours per week) offered; a chance would be given to one not experienced, but must be able to play in tune. Apply, with particulars and original reference from your teacher, to Box 314 "The Era."

WANTED, OPEN JUNE 23, FIRST CLASS 'CELLIST (DOUBLE SAXOPHONE OR TRUMPET PREFERRED). APPLY, STATING SALARY FOR SUMMER ENGAGEMENT NOT EXCEEDING 25 HOURS WEEKLY, AGE, ENCLOSING REFERENCES. PHOTOGRAPH, PARTICULARS OF EXPERIENCE, &c., TO BILLY CLOSS, MUS. DIR., QUEEN'S THEATRE, MINEHEAD.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.9.
'Phone: Park 6327.
'Bus 28, 31, 46, or three minutes from Westbourne Park Station.
Licensed annually by L.C.C.

Lessee and Manager:
WILFRED E. BOYCOTT
(Manager for Fritz Kreisler for 7 years and late of Vert's Agency, Cork-street, W.)

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MAUD RISELBY, A.R.A.M.,
Violinist and Musical Director,
HOLDS ORCHESTRAL CLASSES DAILY for all instruments at above studios.

Music from library of 3,000.
Numbers rehearsed and lent for home study.
CINEMA experience given and engagements provided.
Over 40 members now in good engagements.

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COMPLETE Orchestras or Individual Artists Provided.

Summer and seaside engagements now booking, and good deputies provided in London and provinces.
Leader, with Library. Now booking Summer deputising, in London only. Write early.
Join our successful ORCHESTRAL CLASSES now. Call for free audition and advice, and see latest list of successes.
W. E. BOYCOTT.

WANTED, first-class Orchestral 'Cellist. Must be thoroughly experienced.
Afternoons and evenings.
Apply, with latest references and salary required,
MUS. DIR.
Kinnaird Picture House, Dundee, N.B.

WANTED, 'Cello (double Organ preferred); moderate terms for permanency. VIOLINISTE, 63, Warren-st., Fleetwood.

WANTED, 'Cellist (male), summer season, approximately 4½ hours daily; start immediately; no Sundays. State age, qualifications, and salary. Letters only, MUSICAL DIRECTOR, Palace Theatre, Clacton-on-Sea.

WANTED, lady Pianiste, not necessarily professional if good player, to write to MUSICAL DIRECTOR, for purpose of working together. Enclose photo. Box 302, "The Era."

WANTED, at once (callers only), male good Orchestral-Pianist for Cinema, Seaside. The APOLLO ORCHESTRAL AND CONCERT AGENCY, Victory House, Leicester-square, W.C.2.

WANTED, Pianist (gent.); young, smart; thoroughly exp.; straight and dances; commence Sunday next, till end of September; live in; all found; fare paid down; must be good. Parties, and terms to LEADER, Runnacleave Hotel, Ilfracombe.

WANTED, first-class Pianist, to play to pictures; open Monday, June 30. Note.—This is not a first-class hall, but must have a good Pianist. State lowest terms to ARTHUR HENDERSON, 3, Well-road, Dundee.

WANTED, Pianist (male) for small Orchestra; must also be a good solo player to pictures. Apply, Thursday, after 2 (don't write). GAINSBORO' CINEMA, Kingsland-road, Shoreditch.

WANTED, brilliant Orchestral-Pianist (lady or gent.). E. BOWEN, 32, Craven-terrace, Lancaster Gate.

WANTED, Harpist Vocalist or Violinist, either sex, for outside pitching; good collector (or useless). Box 318, "The Era."

WANTED, Drummer, with full kit. Tymps., Bells, Glockenspiel, Zolophone, Swanee Whistle; straight and jazz; must understand his business or useless; 6 days per week, no Sundays; comfortable position to right man. State wages, PAVILION, Maidstone. 'Phone: 491.

WANTED, good Orchestral Drummer, full kit, for cinema; long and comfortable engagement to the right party. Lowest terms to E. V. BARR, Hippodrome, Lowestoft.

WANTED, FIRST-CLASS JAZZ DRUMMER FOR REVUE; MUST BE A GOOD SHOWMAN AND BE ABLE TO READ AT SIGHT; GOOD KIT ESSENTIAL. AGE, LOWEST TERMS FOR LONG TOUR, TO MILES, T.R., ST. HELENS, NEXT, PAL., BURNLEY.

WANTED, a Trio (ladies) for Seaside. Only those who are residing in London apply. State terms. Box 335, "The Era."

WANTED, good Cornet, Trombone, Euphonium; young, steady; stage band; long tour. Age, height, refs., lowest terms. Box 336, "The Era."

WANTED, for PENZANCE SEASON BAND, July, August, and September, Solo Cornet, E flat Clarinet, and Trombone; 16 performances in 7 days; necessary rehearsals counting as performances. No fancy salaries entertained. Terms, &c., to A. ROBERTS, 8, St. Michaels-terrace, Penzance.

WANTED, Grand T., Llandudno, good Leader, July 7 to Oct. 4; also Flute, Clarinet, 'Cello, Trombone, Tympani, from Aug. 4 to Sept. 13; must be exp. Mus. Com. Refs., terms, once nightly, 8 p.m., SHEPHARD, M.D., 88, Pershore-rd., Birmingham.

WANTED, first-class, experienced Leader-Violin; able to fit pictures; also Orchestral Pianist, Mustel Organist, Repetiteur, 'Cello, and Tympani Drummer, with full effects. Audition to-day (Wednesday) at 10.30. Apply, MUSICAL DIRECTOR, West Kensington Super Cinema, West Kensington.

WANTED, All Musicians for Boats to write in; double-handed men preferred. Box 298, "The Era."

DANCE BAND.
WANTED, Smart Combination for Scottish Palais de Danse; Piano Trombone, Trumpet, Saxophone, Clarinet and Drums. Only first-rate bands need apply.
Reply immediately to "DANCE BAND," c/o Mitchells' Advertising Agency, 68, Gordon-street, Glasgow.

WANTED, Banjo, Saxophone, Trombone, and Cornet Players for Coast resort; pitching; only experienced and live men need apply.
Terms shares, ALLEN, 159, Gillingham-rd., Gillingham, Kent.

WANTED, for first-class pitching Band; Cornet, Euphonium, E flat Bass and Trombone. Write, BANDMASTER, 87, Moore Park-rd., Fulham.

WANTED, Leaders, Pianists, 'Cellists, Contrabassists; also double-handed Instrumentalists to register for Atlantic Liners; summer season; status of musicians second-class or cabin passenger; no uniform worn or ship's articles signed. ALFRED REISS, NATIONAL ENTERTAINMENTS ASSOCIATION, 18, Charing Cross-road, W.C.2.

WANTED, Song Poems and Dance Music for publication. STRAND MUSIC CO., 233, Strand, W.C.2.

MUSICIANS WANTED.

THE STEPPING STONE TO SUCCESS.

THE OLD-ESTABLISHED ORCHESTRAL TRAINING CENTRE,
18, CECIL-COURT,
CHARING CROSS-ROAD, W.C.

WANTED Known,
OPENINGS FOR ALL INSTRUMENTS.

A course of thorough ORCHESTRAL TRAINING and polishing up will make all the difference between SUCCESS and FAILURE to you in your professional career.

PLACE YOURSELF IN THE HANDS OF OUR PRACTICAL INSTRUCTORS AND YOU WILL NEVER HAVE CAUSE TO REGRET IT.

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THE LATEST CINEMA ARRANGEMENTS TAUGHT AND MUSIC LENT FOR HOME STUDY.

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'Phone, Gerrard 1414.

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WANTED, MALE NURSES.

Previous experience not necessary; single; age 20 to 30 years; preference given to ex-Service men and must be able to play one of the following instruments in the orchestra:—Double Bass (String), 'Cello, French Horn, Oboe, Bassoon, Cornet.

Applicants must submit to training in Mental Nursing. Wages to commence at £1 14s. per week, plus present bonus of 12s. 10d. (the bonus fluctuates). Nurses who play in the orchestra receive £5 per annum extra. The wages and bonus are subject to a deduction of 3 per cent. under the Asylums Officers' Superannuation Act, 1909.

Apply to the MEDICAL SUPERINTENDENT.

WANTED Known. Est. 1890.
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The LARGEST, BEST, and CHEAPEST CINEMA LIBRARY. Supported by the Leading Cinemas. 1,000 Testimonials. Music selected to suit all films by EXPERTS FREE of CHARGE. Catalogue, 20,000 pieces. Specimen parcel. Orchestra, 3s.; Piano solo, 2s. 6d. post free.
Hire or Buy your Music from us.
Musicians Wanted to
Register for Engagements.
28, Lonsdale-road, Barnes, S.W.
'Phone: Hammersmith 1566.
Near Hammersmith Station and Bridge.

WANTED Known, EASTON'S MUSIC LENDING LIBRARY, cinemas, &c. No repeats for several weeks. Moderate terms. "Elmwood," Atkins-rd., Clapham Pk., S.W.12. 'Phone, Streatham 950.

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Latest and Best Cinema Music.
Lowest terms.
CALL OR WRITE.
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WANTED, good Fox-trots, Waltzes, One-Steps and Songs, for early publication. Enclose stamp. RICHVALE MUSIC CO., 277, Uxbridge-road, W.12.

WANTED Known.
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'Phone, Reg. 262.

WANTED Known, first-class Cinema Library, latest orchestral music on hire. Apply, R. S., 6, Cumberland-mansions, West End-lane, Hampstead, N.W.

WANTED, Leaders, Pianists, 'Cellists, Contrabassists, to register for Atlantic Liners. Audition essential. Double-handed musicians may apply. MESSRS. C. W. & F. N. BLACK, Music Directors, 37, School-lane, Liverpool.

WANTED Known, CINEMA MUSIC LENDING LIBRARY CO., one of the finest repertoires in the country; weekly parcels a speciality; Orchestra from 3s.; Piano Solo 2s. 6d.; carriage paid one way. 27, Edwards-street, Stockton-on-Tees.

WANTED Known, THE MOVIES LENDING LIBRARY; extensive repertoire; no repeats; terms moderate Mons. and Thurs., 10 to 1, or appointment. 36, Notting Hill Gate.

WANTED Known, at liberty to score and arrange music. AUGUSTUS GRECO, Musical Director, 38, Overton-rd., Brixton, London, S.W.

WANTED, Mrs. Thomas Hogan (née Miss Laura Corr), Pianist, late of Ballina, County Mayo, to write MISS WHELAN, Waterville, Connecticut, U.S.A., or W. Handley, Hippodrome, Belfast.

MUSICIANS' WANTS.

WANTED, Engagement by Mus. Dir. (Violin); large up-to-date library; 8 years' exp. fitting pictures; can supply own band. Box 290, "The Era."

WANTED, Engagement by Musical Director; brilliant Violinist; first-class experience. Box 300, "The Era."

WANTED, Engt. by Musical Director (Violin) or Leader; any business; 11 years last place; highest refs.; engagement terminates during summer; London pref. T. W. B., 17, Gill-st., Limehouse, E.14. 'Phone, East 1729.

WANTED, by Mr. Vere Harker, Mus. Dir., first-class offers; relinquishing engagement with Mr. Jack Gallagher Saturday, 21st; can arrange, orchestrate, compose and produce; late Mus. Dir., Ambassadors Theatre; 3½ years Harry Day's first-class offers only. VERE HARKER, this week, Hippodrome, Wigan. Next, 64, Winston-road, Stoke Newington.

WANTED, by Mus. Dir. Baton (Piano), composer, arranger, engt.; Mus. Com., Revue, Variety; tour or resident; highest London references; liberty 30th inst. 29, William-street, Blackwood, Mon. HOWELLS.

MUSICIANS' WANTS.

WANTED, engagement, Violin-Conductor or Leader; good library. Address, Box 309, "The Era."

WANTED, by Violinist-Conductor, with own Pianist, engagement in cinema; large library; London or provinces. CONDUCTOR, 19, Rosslyn-road, Barking, E.

WANTED, ENGAGEMENT BY FIRST-CLASS CONDUCTOR (BATON) AND COMPOSER; OPERA OR FIRST-CLASS MUSICAL COMEDY OR SUPER CINEMA; ARR. AND ORCHESTRATE, ETC. ONLY FIRST-CLASS OFFERS CONSIDERED. WRITE, FIRST INSTANCE, TO CONDUCTOR, BOX 305, "THE ERA."

WANTED, by Piano-Conductor, Change; library 5,000 sets; 18 years' experience; own orch. if required. Box 284, "The Era."

WANTED, by Pianist-Conductor (baton), Engagement in London cinema, or suburbs; library over 2,000. 19, Rosslyn-road, Barking, E.

WANTED, engt. by Pianist-Conductor; tour or resident. WALTER SCOTT, 51, Beaufoy-road, Plaistow, E.13.

WANTED, Engagement by Pianist-Conductor, baton; can supply orchestra for cinema; extensive library; perfect fitting. GUS JARRETT, 28, Gerrard-st., W.C.1.

WANTED, by Conductor, Piano, baton, arrange; thor. exp. any bus.; tour or res.; good offers invited. H. SLATER, 9, Winchester-rd., Oldfield-Park, Bath.

WANTED, by thor. exp. Violiniste, Engt. as Repet. in cinema or Leader in café in London; can double piano. FLORENCE GRITTEN, 34, Sydney-street, Chelsea. 'Phone: Kens. 5539.

WANTED, Engt. by lady Violiniste (Rept. or 2nd); seaside; straight or dance orches. Box 502, "The Era."

WANTED, deputising or permanency as Rep. Violinist; symphony or pictures; thoroughly experienced. J. A. T., 91, Tachbrook-street, Pimlico, S.W.1.

WANTED, by good Violinist-Rep., Engagement, or lead small orchestra; well experienced; very reasonable terms for evenings only; library if necessary. Box 322, "The Era."

WANTED Known, first-class Leader-Violiniste (lady), with own Pianist (gent.); large library; offers invited; hotel or café pref.; may be heard in London. Box 324, "The Era."

WANTED, Engagement by Violiniste as Leader or Rep; good sight reader; thoroughly reliable (lady). VIOLINISTE, 93, Tyers-street, Kennington, S.E.11.

WANTED, Engagement by experienced Violiniste-Leader; library; highest testimonials. EDITH L. MAINWOOD, G.S.M., 27a, Ravenstone-street, Balham, S.W.

WANTED, by first-class Violiniste-Leader and Soloiste (French lady), with or without own musicians. Engts., hotel preferred; splendid library; Press notices, &c. Write, M. D., Miss Wilson, 52, Guilford-street, W.C.

WANTED KNOWN, VIOLIN-LEADER AND PIANISTE, BRILLIANT PLAYERS; JOINT; TOWN OR SEASIDE. ANY OFFERS, BOX 311, "THE ERA."

WANTED, ENGAGEMENT BY FIRST-CLASS VIOLIN-LEADER; 16 YEARS' FINEST EXPERIENCE IN SYMPHONY, CINEMA, AND CAFE WORK; PREFERABLY WITH OWN PIANIST AND 'CELLIST (GENTS); EXCELLENT LIBRARY; VACANT FROM JUNE 30. J. BEST, 57, GT. CAMBRIDGE-STREET, LONDON, E.2. 'PHONE: DALSTON 5269.

WANTED Known, thoroughly experienced Leader-Violinist; London or suburban cinema. 19, Rosslyn-road, Barking, E.

WANTED, RE-ENGAGEMENT BY A LEADER - VIOLINISTE AS LEADER OR REP.; FULLY EXP. IN LONDON VARIETY, SUPER CINEMA, AND CAFE WORK. VIOLINISTE, 1, CAVENDISH-ROAD, ST. JOHN'S WOOD, N.W.8.

WANTED, Engagement by Leader-Violinist and first-class Orchestral-Pianiste; both highly experienced. Box 282, "The Era."

WANTED, Engagement by FIRST-CLASS VIOLINIST-LEADER. Box 301, "The Era."

WANTED Known, experienced first-rate Violinist is open to accept an engagement as Leader or Sub-leader in first-class Picture Hall; Town or South Coast preferred; recently held responsible position for over two years in Britain's premier cinema. "AUBERT," 38, Berecsford-rd., Reading.

WANTED, engagement by a first-class Violinist-Leader, soloist, M.D., cinema, where good music and setting are essential; extensive up-to-date library; excellent references; can open immediately. Wire or write, 70, Cazenove-rd., Stoke Newington, N. 'Phone, Dalston 5317.

WANTED, by first-class Leader, change; 4 years present engagement; strong tone; large library; perfect picture fitting; Press testimonials; reasonable terms for evenings only; cinema or café, London. Box 323, "The Era."

WANTED, Monday next, by young First Violinist; experienced; leader of trio or quartette or small band; good tone; fine library; abstainer. Wire to secure. JOHN ROSE, Empire Cinema, Haslemere, Surrey.

WANTED Known, first-class Violinist (Leader); just open for engagement; cinema; well accustomed in high-class music. Apply, 8, Colveretone-crescent, Dalston, E.8. 'Phone, Dalston 5333.

WANTED, by brilliant Leader-Violin, cinema engagement or deputising; 20 years' exper. 28, Pembury-grove, Clapton, E.5.

WANTED, engagement, cinema or café, by experienced Violin-Leader, with or without own library (4,000 numbers); would accept deputising or fill in as Repet. Apply, K., 204a High Holborn, W.C.1. 'Phone, Museum 4365. Regent 4335.

WANTED, by experienced Orchestral and Solo Violiniste, beautiful tone, real artist, re-engagement; splendid refs.; would deputise. VIOLINISTE, Box 293, "The Era."

WANTED, Engagement in cinema by Violiniste with own Accompaniste; experienced all lines. 158, Putney Bridge-rd.

WANTED, Engt., experienced Violiniste, keen musician, in good-class cinema; Coast or country preferred, not essential; would deputise. The BUNGALOW, Arkley, High Barnet.

WANTED, hotel engagement with Trio or Quartette by Violiniste, whole or part August; seaside preferred. Box 313, "The Era."

WANTED, by Violiniste (lady), seaside engt.; Rept. MISS CONNIE WILSON, Glenavon, Wakefield-road, Pontefract.

WANTED, deputising by experienced Violiniste; any business. MISS HEPPER, 5, Shottendane-road, Fulham, S.W.6.

WANTED Known, first-class Violiniste desires immediate engt.; thor. exper.; any bus. Box 316, "The Era."

WANTED, Engt. by Lady Violiniste; young, several years' exp.; good refs., appear., and reader; accept £2. 6, Highfield-road, Ilfracombe, Devon.

WANTED, by Lady Solo Violiniste (young, L.R.A.M.), Engagements for "At Homes," Concerts, &c. Classical music. Box 321, "The Era."

WANTED, engt., First or Second Violin; seaside or permanency; long experience; theatre or variety. VIOLINIST. 55, Gt. Thornton-street, Hull.

WANTED, by VIOLINIST (can double VIOLA and DRUMS), engagement, Leader or Repet. VIOLINIST, 28, Lonsdale-road, Barnes, S.W. Telephone, Hammersmith 1566.

WANTED, engagement, First or Second Violin; per.; long experience; last engagement two years. Box 303, "The Era."

WANTED, Engagement as Violinist; late of Brighton Hippodrome and Bournemouth, and leader on the liners; all-round experience. THOMAS HUSSEY, 231, Bear-road, Brighton.

WANTED, engt. by exp. Violinist. Please state terms to VIOLINIST, 8, Gray-street, Loughborough, Leicester.

WANTED, engt. by exp. Violinist. Audition given. State terms. VIOLINIST, 8, Stanley-road, Manor Park, E.12.

WANTED, engt. by exp. Violinist; anywhere. Please state terms. VIOLINIST, 74, King and Queen-street, Walworth, S.E.17.

WANTED, Engagement by first-class Violinist in London cinema. Write, Box 330, "The Era."

WANTED, Engt. by Violinist; present engt. 4 years; large library. W. DEVERSON, 6, Bennett Park, Blackheath, S.E.

WANTED, by Violinist, Deputising, or Engagement during theatre vacation from July 13 to Aug. 3; seaside or London; can accept longer or shorter period. H. SHELTON, 3, Southampton-street, High Holborn, London.

WANTED, Engt. by Young Gent. Violinist; first-class cinema experience; lead. rep.; near London. BERNHARDT. 30, Knoll-road, Wandsworth.

WANTED Known, French Horn Player, at lib. June 26; ex-Service man; 12 years' experience; military and orchestral; can double Second Violin. Write, Box 327, "The Era."

WANTED Known, French Horn, liberty at once; late Bournemouth Symphony Orch. Address, 22, Laburnum-st., Blackpool, Lancs.

WANTED, Engagement as 2nd Horn, military season; at liberty 21st inst. Write, T. TINESY, 77, King's-rd., Blackburn.

WANTED, immediately, through closing, Engagement by Cornet; any business. REUBEN BARBER, Grand Theatre, Woking.

WANTED, Engagement by Solo Cornet; first-class experiences all lines; good soloist; highest reference. SIGNOR BUSONI, 90, St. Olaf's-road, Fulham.

WANTED, Engagement by good Cornet, sight reader; combine Violin; terms moderate; would deputise. CORNETTIST, 25, Varna-road, Fulham.

WANTED, Engagement by first-class Solo Cornet; Concert to Jazz; highest refs.; liberty Monday. MUSICUS, 37, Hawley-square, Margate.

WANTED, by experienced Clarinet, any business; reliable and steady; 5 years in last sit. Address, CLARINET, 7, Fell-lane, Penrith, Cumberland.

WANTED Known, H. L. ENTWISTLE, Clarinettist, at liberty; first-class cinema or variety; highest references. 58, Newbold-road, Rugby.

WANTED Known, at liberty to open at once, Clarinet; any business; over 20 years' experience; excellent refs. ALFRED H. POPPLE, 86, Sycamore-road, Nottingham.

WANTED, engagement, Clart., combine Violin, either pitch (soloist); experience all lines; disengaged June 22. Grand Theatre, Woking.

WANTED, Engagement by first-class Clarinet; sharp or flat pitch; disengaged. ALFRED BENZING, 30, Newroad East, Portsmouth.

WANTED, Engagement by an experienced Double Bass; terms moderate. J. ENVILLE, 29, Graham-road, Hackney, E.8.

WANTED, Engagement, Contra Bass; exceptional executant; experienced pictures, variety, G. opera, mus. com., &c.; highest refs. S. BOOTH, Sackville-street, Ravensthorpe, Dewsbury.

WANTED, engagement, Double Bass. H. JAMES, 36, College-place, Camden Town, London, N.W.

WANTED, engt. or dep. by smart young String Bass; any bus. BASSO, 57, Gt. Cambridge-st., London, E.2. (Dalston 5269.)

WANTED, by competent Double Bass; experienced in cinema, variety, &c.; good refs.; age 36; real worker. BASSO, 59, Bishop-street, Fratton, Portsmouth.

WANTED Known, A. E. JAMES (Bassoon) at liberty owing to termination of tour; first-class experience; high and low pitch. 27, Canterbury-road, Brixton, S.W.9.

WANTED, engt. by experienced Trombone; good deputy; any bus.; military or orchestral. 153, Lillie-road. 'Phone, 3778 Western.

WANTED, by Trombonist, engagement; ex refs. GEORGE GRUBER, 30, Oakland-rd., Hillsborough, Sheffield.

WANTED, engt. by Trombone; dance or straight; good tone. C. L., 38, Gladstone-street, Southwark, S.E.1.

WANTED, Engagement by Trombone; experienced all lines. A. BOSTOCK, 69, City-rd., Bristol.

WANTED, Engt. by thor. exp. Trombone, in or near London preferred; young and smart appearance; high or low pitch; any bus.; good offers only. COOK, 11, Warwick-place, Leeds.

WANTED Known, E flat Alto Saxaphone available for Summer Engagement; military or dance work; thoroughly experienced; available after 21st inst.; terms moderate. Apply, Box 297, "The Era."

WANTED, Engagement by Alto Sax., combine E flat Baritone and Clarinet; both pitches; no fancy price; fully experienced; good refs. and appearance; soloist, both instruments; read at sight; straight or dance; transpose and extemporise; would obtain Tenor or Soprano Sax. if required and worth while; permanency desired; also Midlands or North, but not essential; sober and keen. SMITH, 15, 3rd-avenue, Cosham, Hants.

WANTED, one or two weeks' deputising during summer; seaside preferred; E flat alto, B flat soprano, Saxes (flat pitch), or double Bass. TAYLOR, Vaudeville Theatre, Reading.

WANTED, by Saxophonist; recently left the Guards, Engagement; combine Clarinets. NEWTON, Goldstream, St. Philip's-avenue, Eastbourne.

WANTED, Engagements by smart C Melody Sax., doubling Soprano; expert soloist, extemporiser. 11, Mona-road, Peckham, S.E.

WANTED, by good E flat Sax., Engagements; evenings or perm. 'Phone: Padd. 4682. F. YARROW, 41, Westbourne-terr. North, Royal Oak, W.2.

WANTED, immediately, first-class evening engagement by brilliant lady Solo and Orchestral 'Celliste; London. Box 326, "The Era."

WANTED, by experienced 'Celliste, immediate engagement, hotel, cinema, or café. 'CELLISTE, 115, Warwick-st., S.W.1.

WANTED, by 'Celliste, Engagement in Hotel or Café, or deputy work; thoroughly experienced. 'CELLISTE, 25, Bournevale-road, Streatham, S.W.

WANTED, Engagement by 'Cellist, lady; thoroughly orchestral experienced. 35, Springfield-road, Brighton.

WANTED, by good all-round Orchestral 'Cellist, engagement in cinema, café, or hotel; permanency. F. ANDREWS, 2, Lynette-avenue, South Side, Clapham Common.

WANTED, Engagement as 'Cellist, years' from July to Sept., or perm.; 15 years' experience cinema and theatre. 'CELLIST, 40, Hythe Bridge-street, Oxford.

WANTED Known 'Cellist, doubling Saxophone, invites first-class offers. ROSSI, 108, Kenilworth-court, Putney.

WANTED, engageemnt by experienced 'Cellist, gent. (33); café or cinema. Box 307, "The Era."

WANTED, by 'Cellist (young), Afternoon or Evening Engagement; or would Deputise. ELGAR, 182, Walworth-road, S.E.17. 'Phone: Hop. 2798.

WANTED, engagement by 'Celliste. Thoroughly exper. Pictures, Variety, Opera, &c. Vacant June 30.

'CELLISTE,
Rose Villa, Alfred-parade, Bristol.

WANTED, Engagement as 'Cellist, years' from July to Sept., or perm.; 15 years' experience cinema and theatre. 'CELLIST, 13, Elmville-avenue, Dean-rd., Scarboro'.

WANTED, by experienced 'Cellist, gent., Engt.; hotel, café, cinema, or theatre; would tour. Write, 'CELLIST, 293, Ladbroke-grove, W.10. 'Phon: Park 3729.

WANTED, Engagement as 'Cellist, years' from July to Sept., or perm.; 15 years' experience cinema and theatre. 'CELLIST, 40, Hythe Bridge-street, Oxford.

WANTED, by exp. 'Cellist, engagement; London, seaside, or deputising; cinema, hotel, or café. ELLEN F. BODEN, 45, Blakehall-road, Carshalton.

WANTED, engagement by tip-top 'Cellist; 15 years' exp.; cinema or any bus.; at lib. June 22. White Bear Hotel, 133, St. Michael's-hill, Bristol.

WANTED, engagement by 'Cellist can double Bassoon; good musician; long cinema experience. DODD, 8, Shelley-house, Cornwall-road, Cambridge Heath, E.2.

WANTED, by first-class Oboeist (both pitches), engagement; thoroughly experienced and reliable in all lines; references. Offers invited. Box 306, "The Era."

WANTED, engagement by first-class Oboeist; any business; fully experienced; seaside or perm; excellent refs. OBOE, 22, Harriet-st., Birkenhead, Ches.

WANTED, Engt. by exp. Oboe and Cor. Anglais; high or low pitch; good refs. IRVING, 91, Derby-st., Colne, Lancs.

WANTED, Engt. by Flute and Piccolo; well known; opera, symphony, pictures; excellent references; any distance, or abroad; invites offers. FLAUTIST, 21, Woodland-road, Handsworth, Birmingham.

WANTED, engagement by Flautist (Piccolo Soloist); either pitch; present engagement three years. Ref. Mr. F. H. Jackson, Mus. Dir., Hippodrome, Accrington. JESS WRIGHT, 149, Cleaver-street, Burnley.

WANTED, engagement by first-class Flautist and Piccolo Soloist; late Royal Court Theatre, Warrington; at liberty through cut in orchestra for summer; highest refs.; high or low pitch. R. MURRAY, 14, Princess-street, Burnley.

WANTED, engagement as Flute and Piccolo; any business; or would deputise anywhere; first-class references; experienced pictures, concert, &c. C. HOBSON, 8, Overton-road, Brixton, London, S.W.9.

WANTED Known, by first-class Flute, through closing; exp. all lines; can open immed. WHITE, Grand Theatre, Woking.

WANTED, engt. by REAL steady, competent Flautist not afraid of work; any bus., from classical to jazz; REAL GOOD refs. Address, FLAUTIST, c/o Mrs. Staff, 42, Baring-street, South Shields.

WANTED, Engagement by experienced Orchestral Organist; town or country; references. 96, Earlshall-road, Eltham, S.E.9.

WANTED, Engt. by Organist, Orchestral and Solo; last post 4 years. REEVES, 7, Durnsford-avenue, Wimbledon Park.

WANTED, Engagement by good Orchestral Organist; terms reasonable; seaside if possible; read anything. Box 334, "The Era."

WANTED, by Solo and Orchestral Organist (experienced), position immediately; good references; London area. Write, ORGANIST, 21, Fermor-road, Forest Hill, S.E.23.

WANTED, Engt. or Deput. by Orches. Pianiste-Organiste (pipe or reed); library. 28, Vant-rd., Tooting, S.W.17.

WANTED Known, Lady (middle-aged), expd. Orch. Pianist-Organist, disengaged July, 62, Bushgrove-road, Beconstree.

WANTED, by Pianiste, solo and orchestral, engagement; permanent or deputising; fully exper.; hotel, café, or cinema; excel. refs.; large library. PIANISTE, 8, Stanhope-terrace, N.W.1.

WANTED, Engagement by Pianiste; exp. cinema. Write, WINIFRED WINGATE, 38, High-street, Kingsland, N.E.

WANTED Known, first-class Orch. Pianiste, open for dep.; summer terms. Box 312, "The Era."

WANTED KNOWN, FIRST-CLASS ORCH. PIANISTE, OPEN FOR DEPUTISING; CINEMA OR CAFE. WRITE, A., 6, HEATH-ROAD, TWICKENHAM.

WANTED, at once, engagement by a young lady Pianiste, anxious to gain experience; London preferred. MISS HARRIET DE JONG, 13, Hamilton-way, Finchley, N.3.

WANTED, engts., young lady Pianiste, sight reader; expenses to gain exp. N. HOE, 60, Dairsie-road, Eltham, S.E.9.

WANTED, Engt. by brilliant Solo and Orchestral Pianiste; 18 months' Tower Cinema, New Brighton; experienced Tavan, Aider, &c.; highest refs. P. ST. CLARE, 1, Rudgrave-place, Egremont, Liverpool.

WANTED, by experienced Orchestral Pianist, Café or Hotel Engagement. NINA LORENZA, 55, Finsbury Park-road, N.

WANTED by A.R.C.M., Summer Seaside Engagement. MISS EVETTS, 18, Queensborough-terrace, W.2.

WANTED, by exp. lady Pianiste, engt., Pianiste; small cinema; mod. salary; Hants or Sussex preferred. Box 294, "The Era."

WANTED, engagement by experienced lady cinema Relief Pianist; London. PIANIST, 72, Harlesden-gardens, Harlesden, N.W.10.

WANTED, immediately, by expd. Pianiste, permanency or deputising, holidays, &c. G. D., 31, West End-avenue, Leyton, E.10.

WANTED Known, Deputising for this week, Relief Pic. Pianiste. MISS G., 35, Huntsmoor-rd., Wandsworth.

WANTED Known, Cinema Pianiste, disengaged; solo or relief; would deputise; seaside or town. A., 2, St. Thomas'-square, Hackney.

WANTED, Engt. by young lady, accomplished pianist, few hrs. daily (not cinema). D. JACKSON, 13, Octavia-st., Battersea.

WANTED, Engagement by an exper. Orch. and Solo Pianiste; hotel, café, or cinema. L. CHAMBERS, 75, Belgrave-road, S.W.1.

WANTED Known, Orchestral Pianiste, now disengaged after 3½ years; read any music; would take relief work; thoroughly competent. PIANISTE, 3, Broxholm-road, West Norwood, S.E.

WANTED Known, Orchestral Pianiste and Vocalist desires engagement; hotel or restaurant; thoroughly experienced. Box 317, "The Era."

WANTED, Monday next by a brilliant Lady Orchestral Pianiste and excellent Gent. Violinist, Joint Engagement; good library; abstainers. Wire or write to secure quick. JOHN ROSE, Empire Cinema, Haslemere, Surrey.

WANTED, Engagement as Relief Pianiste; small salary for further experience; would deputise. MR. WYATT, 31, Radipole-road, Fulham-road.

WANTED, engagement by young lady Orchestral Pianiste; thoroughly experienced in pictures and restaurant. PIANIST, 89, Sydney-street, E.1.

WANTED Known, Orchestral Pianiste (young) would like to join Leader Violin for mutual practice and in view engagements. GRAY, c/o Andrews, 113, Clarence-road, Hackney.

WANTED, Monday next, by brilliant Solo Pianist-Organist; cinema or sober; reliable. L'HARITO, 12, Ethelbert-road, Margate.

WANTED, by brilliant Pianist; G.M. and singer; exp. orch., &c., desires Engagement. 10, Orchard-gardens, Goodmayes.

WANTED, Engagement by Dance Pianist in good combination. Apply, 99, King Edward-rd., S. Hackney, E.9. Telephone: 3059 Dalston.

WANTED, engt. as Pianist or Org.; pict. or var.; exp.; good refs. PIANIST, 5, East Charles-street, Camborne, Cornwall.

WANTED, engagement by Orch. Pianist (young); doubling Flute and Piccolo (h. p.); any bus.; sight reader; exp. PIANIST, 30, Croft-road, Coventry.

WANTED, engt. by first-class Orch. Pianist; used to all the usual mus.c, Tavan, &c., symphonies; any business; age 26. FRANK O. PARKER, 59, Westfield-road, King's Heath, Birmingham.

WANTED, Re-engagement, experienced Orchestral-Pianist. Accompanist and Soloist; excellent refs.; last engt. 2 years; all kinds of music, best-class preferred. Box 299, "The Era."

WANTED, Engts. by expd. Orch.-Pianist; own dance numbers. HENRY M. ELLIS, 111, Grayshott-rd., S.W.11.

WANTED, engt. by brilliant Orchestral Pianist; refs. include P.C.T., Red Hall, London; P.H., Walsall, and P.H., York; Park Hall and Capital, Cardiff; Imp. Cinema, Blackpool, &c., &c.; open immediately; any bus. Wire, A. GABRIELE, 74, Grafton-street, Coventry.

WANTED, engt. by exp. cinema Pianist; Relief or Solo; wife attendant, &c.; anywhere. Offers, PECK, 1, Limekiln-street, Dover.

WANTED, engt. by Relief Pianist; evenings only; Eastern district or suburb. 126, Westwood-road, Goodmayes.

WANTED, Engagement by experienced Orchestral-Pianist, cinema, &c.; good library; would deputise; London only. PIANIST, 688, High-rd., Leyton. 'Phone, Walthamstow 272.

WANTED, Engagement by Pianist (Orchest.); any business; cinema, variety. GUS JARRETT, 109, Elgin-avenue, Maida Vale, W.9.

WANTED, engagement by first-class Orchestral Pianist. Write, PIANIST, 268 Amhurst-road, Stoke Newington, N.16. 'Phone, Dalston 2050.

WANTED, Engt. by experienced Dance Banjoiste; now at liberty. MISS MAUD GALLOWAY, Fernville, Fortis Green, N.2.

WANTED, Engagement by experienced Harpist, Solo and Orchestral; also experienced in Opera. Box 315, "The Era."

WANTED Known, experienced, reliable Dance Banjoist, at liberty; full correct chords and rhythm; doubling Alto Sax. BRYCE, 145, High Holborn, W.C.1. 'Phone, Museum 5187.

WANTED, Engt. by Banjo; correct chords and all that; dbg. Drhms; Orchestral if desired; town, &c. WARNER, 7, Robert-st., W.C.1. Mayfair 6517.

WANTED, by Banjo and Banjoline specialist; life plectra performer; sight and memorise; melody, harmony, and chords; single dates or series. BANJO, 159, Lupus-street, S.W.1.

WANTED, Engt. by Banjo-Voc.; dance, concert, &c.; good exp. and ref. J. B., 7, Kingsley-place, Stanford-road, Kensington, W.

WANTED, Engt. by Banjo, doubling Violin and Viola. Offers to BANJOIST, 7, Peel-st., London, W.8.

WANTED Known, Banjoist, vacant June 30, for dance, orchestra, or revue; clever soloist; fully experienced. Coms., DUGARDE, Pavilion, Stockbridge, Edinburgh; next, Oxford T., Lochee, Dundee.

WANTED, engagement, first-class Tympanist and Drummer; thor. exp.; any bus. MISS L. GRAFTON-MURRAY, Church Hill House, St. Giles, Norwich.

WANTED, Engagement by expert lady Drummer; fine kits tymp.; well up cinema, variety, café; rapid, accurate sight reader. CLAYTON, Kennington Tneatre, S.E.11. 'Phone, Hop. 3778.

WANTED, Engts. by first-class Dance Drummer; reader; refined; smart. 'Phone, Hammersmith 2886; or, 7s, Churchroad, Barnes.

WANTED, engt. by first-class Tympanist Drummer, full kit; glock. and bells; high pitch; present engt. 18 months; can be heard playing at same; fully exp. musician; also jazz if required; young; at lib. when suited; London only. Box 310, "The Era."

WANTED Known, first-class Tymp.-Drummer, at liberty; Glock., Xylophone Soloist, &c. 34, Lord Nelson-street, Liverpool.

WANTED Known, first-class Tympanist-Drummer, at liberty; Glock., Xylo., &s. SEKLIW, 34, Charlotte-street, W.

WANTED, Engagement by young Tympanist; good reader; cinema, evenings only; disengaged from Monday next. TYMPANIST, 41, Sunbury-mansions, Shoreditch, E.1.

WANTED, by young, experienced Drummer, Engagement in cinema; fully experienced; own tymps.; commence immed.; summer terms. Box 329, "The Era."

WANTED Known, by Tymps. and Double Drums, through closing; exp. all lines; can open immed. WHITE, Grand Theatre, Woking.

WANTED, engagement by Drummer, Jazz or Cinema; can double Violin and Viola. JAZZ, 28, Lonsdale-rd., Barnes, S.W. 'Phone Hammersmith 1566.

WANTED Known, reliable Dance Drummer would join small combination, or deputise; South London preferred. Box 291, "The Era."

WANTED, engt., straight or jazz, disengaged; would deputise. DRUMMER, 25, Raphael-street, Knightsbridge.

WANTED, engt. by Tympani and Drummer; any business; exp.; own Tymps., Drums, effects; open at once. Write, TIMPANI, 35, Wharton-st., W.C.

WANTED, engt. by Drummer-Tympanist, bells all effects; any bus.; own instruments; exp.; open at once. F. B., Albion Club, Ham Yard, W.1.

WANTED, Engt. by London Orchestral Drummer and Tympanist, and really good at Jazz; young, smart showman; full up-to-date outfit. DRUMMER, 37, Penistone-st., Doncaster.

WANTED, Engagement by young Tympanist, evenings only. TYMPANIST, 1, Wellington Mansions, Castle-street, Upper St. Martin's-lane, W.C.

WANTED, Engagement, experienced Tympani, Drums, Bells, Glock.; disengaged June 22-29. DRUMS, 58, Dafforne-road, Tooting, S.W.17.

WANTED, engt. by expd. Drummer; dance or straight; first-class hotel and café expce.; open at once; reliable; disegd. through disappointment. WOOTTON, Queen's Hotel, Westcliff-on-Sea, Essex.

WANTED, Engt. by Jazz Drummer, at lib.; good ref., Press opinion; good showman; reader, straight or jazz; start at once. Write, MICK O'SHEA, 63, Colville-rd., Acton, W.3.

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AMERICAN CONTRACTS

NOTICE

The present situation between the Actors' Equity Association and the Producing Managers' Association of America may result in a lock-out of actors in the theatres of that country on June 1, 1924.

As certain American managers have announced that they would bring over strike-breakers from England, it is felt advisable by the Council of the Actors' Equity Association respectfully to warn all English actors of the situation, so that they will not sign contracts involving services after June first without insisting upon the following clause being included:—

"The term of employment mentioned in this contract is subject to suspension or termination by any rules or regulations duly adopted by the Actors' Equity Association of America."

The Council of the Actors' Equity Association sends its regards to its English brothers.

"BRIGADIER GERARD."

By Officer Actors.

The annual performances of the officers of the Royal Artillery, in the theatre of that name at Woolwich, have now concluded for this year; but before they pass entirely into the realm of memories, one would like to put on record the appreciation roused by a performance wholly successful and meritorious.

The play (produced by George Mallett) presented by these officer-amateurs was Conan Doyle's "Brigadier Gérard."

Captain Etienne Gérard was very successfully impersonated by Mr. J. P. Whiteley, of the R.H.A. Talleyrand was played by Mr. J. M. Kirkman, R.F.A., and Napoleon himself by Mr. A. S. C. Hill, R.F.A., whose figure and manner were especially faithful to his part. Two ladies figured in the play—Mrs. M. N. T. Gubbins, as the Comtesse de Rocquelaure, and Mrs. V. Asser as her maid, the former providing the foil for the gallantries of Captain Gérard. Among the minor parts, the footman Pierre (in reality Talleyrand's spy) was played with ability by Mr. G. A. P. Sanders, R.F.A.

The acting throughout was on a high level and never dull; the lines always clear and well spoken. The whole performance, indeed, was of a most pleasing description, and went with a verve and swing right to the end. More than thirty officers took part, and one is glad to know that their appearance in the rôle of actor-performers will continue to be an annual one. In the meantime, their success leads one to the pleasant suggestion that it may in the future be found possible to give the N.C.O.s and men of the Artillery a chance to show what they, too, can do.

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DREAM DADDY.
THEY LOVE IT.
THE LAST ROSE OF SUMMER.
DO SHRIMPS MAKE GOOD MOTHERS?
NIGHT-TIME IN ITALY.
JUST A GIRL THAT MEN FORGET.
TWELVE O'CLOCK AT NIGHT.
I WAS A FOOL.
RILEY'S COW-SHED.
SARAH
(SITTING IN THE SHOE-SHINE SHOP).

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THEATRICAL GOSSIP.

Theatrical Fund Festival—"The Other Mr. Gibbs" for the Garrick—"Tiger Cats."

Theatrical Fund Festival.

The 79th annual festival of the Royal General Theatrical Fund will be held at the Hotel Victoria, on Sunday, July 6, with the Right Hon. Lord Darling in the chair. The reception will be at 6.30, dinner 7, and dancing from 9 p.m. till 1 a.m.

"The Monkey House."

Mr. F. R. Littler, of the Ambassadors and Kingsway Theatres, has secured a new farce, entitled "The Monkey House," from Walter W. Ellis the author of "A Little Bit of Fluff," etc. Mr. Littler hopes to present this in the West End early in the autumn.

A "Flying" Matinée.

"White Cargo" will be played by the Playhouse Theatre Company at the King's Theatre, Southsea, this (Wednesday) afternoon.

"The Other Mr. Gibbs."

The new farce, "The Other Mr. Gibbs," written by Will Evans and R. Guy Reeve, has met with great success, both at Bournemouth and Portsmouth. In fact, so great has been its reception and the demand for seats at Portsmouth that it is being retained for another week, before opening at the Garrick Theatre on Wednesday, June 25. Included in the fine cast are Mr. Robert Hale, Mr. Eric Lewis, Mr. George Barrett, Miss Mary Brough, Miss Ena Mason, Miss Gladys Jennings, and Miss Kate Cutler. On Thursday night Prince George, the Marquis of Milford Haven and suite witnessed the performance.

"Tiger Cats."

"Tiger Cats," which Mr. Leon M. Lion was to have presented at the Savoy Theatre to-morrow, has had to be postponed for a week. Miss Colette O'Neill (Lady Constance Mailison), owing to the illness of her mother, Priscilla Countess Annesley, has had to abandon her part. The première will take place on Thursday afternoon, June 26, with Miss Nadine March in Miss O'Neill's part.

"The Street Singer."

Thursday evening, June 26, has been fixed for the Daniel Mayer Company's first London production, at the Lyric Theatre, of "The Street Singer," the musical play by Frederick Lonsdale, with lyrics by Percy Greenbank and music by Harold Fraser-Simson. With Phyllis Dare, Harry Welchman and A. W. Baskcomb, in the principal parts, will be Sylvia Leslie and Julie Hartley-Milburn.

"Lover's Lane."

On Sept. 1, the Wylie-Tate management will launch at the Palace, Manchester, a new musical comedy, entitled "Lover's Lane," by Arthur Wimperis and Harry M. Vernon, and music by Kunicke, who also composed "The Cousin From Nowhere." Mr. Julian Wylie, who, by the way, has just landed in America, will produce the play, and the cast will include at least five London "stars."

Notts Theatre Royal.

"The Era" learns that the Moss' Empires, Ltd., have taken control of the Theatre Royal, Nottingham, which during the next few weeks will be renovated, redecorated and lighted, and generally altered. It will open on Aug. 4 with a series of West-End plays, starting with "Diplomacy." Mr. Charles F. B. Fontain will be the supervisor of this theatre, and also of the Empire, situated close by.

Lena Ashwell Players at Bath.

These popular players had a splendid send-off at the commencement of their third summer season at the Theatre Royal, Bath, last week. Excellent houses at each performance gave them a hearty reception in their presentation of Bernard Shaw's play, "The Devil's Disciple." Two patronage nights were arranged, one for local tennis enthusiasts and the other for members of the Bath Rotary Club. On the previous Tuesday Miss Lena Ashwell was the principal speaker at the Club's weekly luncheon. This week the Players are reviving A. E. W. Mason's play, "The Witness for the Defence," in which Miss Esmé Church plays the part of Stella Ballatyne.

Death of P. Blair Gooch.

We regret to hear of the death of Mr. Percy Blair Gooch, who passed away suddenly at Birkenhead on the 10th inst. Mr. Gooch, who was 79 years of age, had acted continuously as our correspondent at Birkenhead for over 50 years.

Theatrical Garden Party.

Mr. Tex Austin has promised to attend the Little Theatre Rodeo at the Theatrical Garden Party on June 24, in the Royal Hospital Gardens, Chelsea. The services of an unrideable mule have been obtained in connection with this side-show. Mr. Steve Donoghue will, if engagements permit, assist Mr. Jack Buchanan in his Living Roulette. The entire rights of a new song by Mr. Douglas Furber will be sold by auction. A famous composer is now writing the music.

THEATRICAL GARDEN PARTY,
TUESDAY, JUNE 24th, 1924.
TICKETS - 3/- EACH.
On Sale at "THE ERA" Office.

British Empire Shakespeare Society.

"King Richard II," one of the plays set for the Cambridge Local Examination, will be given as a dramatic reading by the British Empire Shakespeare Society under the direction of Howard Rose at the Haymarket Theatre on Friday afternoon, June 20, with the following cast: Arthur Wontner, as the King; Edmund Willard, Bolingbroke; A. S. Homewood, John of Gaunt; Howard Rose, Norfolk; George Skillan, Aumerle; Gordon Bailey, Northumberland; Cathleen Nesbit, the Queen. Others taking part are Harding Steerman, Fred Grove, Carlton Hobbs, Alexander Sarner, Grosvenor North, Philip Hewland, Walter Schofield, Charles Thomas, Alfred Farrell; also Hilda Bruce-Potter, Haidee Gunn, Dorothy Freshwater. Students will be admitted in parties of not less than twelve at half-price to all parts of the theatre.

New Plays at Leicester.

Mr. Robert Courtneidge has been having a season of five weeks at the Leicester Royal Opera House, and during that time he has presented three new plays: "The Unfair Sex," by Eric Hudson; "The Cheerful Liar," by H. F. Maltby; and "The Sport of Kings," by Ian Hay. These plays were excellently presented, and met with hearty receptions. The other plays presented were: "The Importance of Being Earnest," "On 'Change," in the latter of which Mr. Robert Courtneidge appeared as Professor Peckering Peck, in which part he met with an enthusiastic reception.

The Scala Theatre.

In an advertisement of the Scala Theatre, which appeared in "The Era" last week, the holding capacity of that house was given as 300. This was, of course, a misprint. It should have been £300.

Shakespeare at Hammersmith.

On Monday evening the New Shakespeare Company inaugurated the third week of their Festival at the King's Theatre, Hammersmith, with "King Lear." Mr. Arthur Phillips appears as King Lear, Miss Dorothy Green as Goneril, and Miss Maureen Shaw as Cordelia. The tragedy will be repeated on Thursday evening. On Wednesday evening "Antony and Cleopatra" will be presented, with Baliol Holloway and Dorothy Green in the title-rôles. It will be repeated on Friday evening. The remainder of the week's bills will be "A Midsummer Night's Dream," "King Richard the Second," and "The Merry Wives of Windsor."

"Violettes Imperiale."

Raquel Mellor's famous picture, "Violettes Imperiale," will be presented by Mr. Charles B. Cochran at the New Scala Theatre on July 10.

A Hammersmith Matinée.

Miss Ruby Ginner and Miss Irene Mawer, by arrangement with Mr. J. B. Mulholland and the New Shakespeare Company, will give a special matinée at the King's Theatre, Hammersmith, on Wednesday, June 25, at 2.30 p.m. The programme will include "A Festival of Hera," including Greek Ritual and Mimetic Dances; scenes from "Prunella," by Laurence Housman and Granville Barker; "The Ladye of Armor," a mediæval mime by Irene Mawer; and, by special request, "The Call of the Sea," by Ruby Ginner, and scenes from "L'Enfant Prodigue." The company will include Effie Williams, Doris McBride, Renee Gadd, Kathleen Simpson, L.R.A.M., Amy Rushworth, L.R.A.M.

THE STAGE GUILD.

At a General Meeting of the newly formed Stage Guild held at the offices, 178, Shaftesbury-avenue, on June 12, the following resolution was passed:—

That the Stage Guild shall create a Probationary Members Section, the qualification for which shall be a satisfactory reference from an approved teacher of singing or dramatic art, or recognised theatrical employer. A Probationary Member shall not be entitled to vote, but upon completion of the qualifying period may be transferred to full membership at the discretion of the Council.

Interviewed by an "Era" representative, Mr. Louis Casson, the secretary of the Guild, stated that the membership totalled over 300 for the first three days, and applications were coming in so fast that he was almost "snowed under." Intending members from the provinces stated emphatically that they were strongly opposed to extremist measures. A temporary Organising Committee, of 30 members, had been formed which met every day, and the Committee of the Grand Council met as often as required. It is not proposed that there shall be any death levy, the subscription (of one guinea), once paid, to cover everything. The Sub-Committee were considering a scheme of life insurance, as well as an agency department, which it was hoped would be in working order at an early date. The taking over of larger offices was also contemplated. The building would not be in the nature of a club, but it would be utilised wholly in the business interests of the Guild and for the promotion of the professional welfare of its members.

ACTORS' DAY SOCIETY.

The annual general meeting of the members of this Society was held on Thursday afternoon at the Irish Club, Charing Cross-road, under the presidency of Messrs. H. A. Saintsbury and Cecil Barth, Joint-Chairmen. There were also present Messrs. E. Story-Gofton, Charles Steuart, Horton Cooper, Fred Grove, Colin Koop, Orlando Barnett, Percy Crawford, Miss Evelyn Vaudray, Mrs. Brandon Thomas, Messrs. C. H. Seaton, Hon. Auditor; H. W. Mote, Hon. Solicitor; and Alfred Harding, Secretary.

At the opening of the meeting Mr. Cecil Barth read a telegram from the President, Sir J. Martin-Harvey, and letters from Messrs. Frank Irish, senr., F. J. Nettlefold and A. Harding-Steerman, expressing regret they were unable to be present. The minutes of the last annual general meeting having been read and confirmed,

Mr. Cecil Barth, after relating some of the difficulties encountered by the Society since its inception, said the past year had been rather disappointing, but this was due to the fact that the Fund had been through a period of transition.

Last year he (Mr. Barth) brought forward a scheme whereby the touring managers could help the Fund by arranging collections in their companies; and these gentlemen were still willing to do all they could to help. Arrangements were being made to supply managers with treasury envelopes for use a few weeks before the Collection Day, in October, with a printed reminder of the date. The books of rules were to be gratis in future, instead of a charge of 1s. being made.

Mr. Saintsbury also addressed the meeting, pointing out the advantages of belonging to the Society. He deplored the fact that more ladies and gentlemen of the theatrical profession were not members. They should all be, as far as possible, working representatives of the Society, as it was only by such means that real progress could be made.

The next business on the agenda was the election of the officers and Committee for the ensuing year.

Mr. Barth said he felt that those members who were able to spare the time and had the interests of the Fund at heart should take their turn as committeemen. It was much more satisfactory to have new blood introduced, and he thought it would be a great mistake to re-elect the Committee en bloc.

Mr. Barth's suggestion was adopted, and the new Committee, consisting of 12 managers and 12 actors, were elected by voting papers.

Those elected were Miss C. Anson, Miss J. Black, Messrs. J. Burton, P. Crawford, F. Grove, F. Irish, senr., H. A. Saintsbury, Milton Rosmer, A. Harding-Steerman, F. Drake, H. Montgomery, and E. S. Petley. Mrs. Brandon-Thomas, Mr. Robert Macdonald and Mr. C. Aubrey Smith were re-elected Trustees; Mr. Orlando Barnett was re-elected Honorary Treasurer.

The balance-sheet for 1923 was submitted and adopted, showing a balance at the end of the year of £1,034 15s. 2d., also financial statement from January 1 to May 31, 1924, and the Registrar of Friendly Societies Return.

Messrs. J. H. Mote and Son were re-elected Hon. Solicitors, Messrs. Sayers, Seaton and Butterworth, Hon. Auditors, and Mr. Alfred Harding, Secretary.

Some discussion took place with regard to a proposed alteration of the name of the Society, and ultimately it was unanimously agreed that it should be altered from Actors' Day Fund Society to Actors' Day Society. Revisions, amendments and additions to the rules were approved, and a resolution of the Committee increasing the Secretary's salary by £10 per annum was endorsed.

A return contributions scheme was submitted by the Secretary. It provided for the repayment of a portion of subscriptions to subscribers at an age to be fixed—60 or 65 suggested.

The meeting approved the idea of the scheme and referred it to the finance sub-committee for careful consideration of the figures.

Votes of thanks to the Association of Touring Managers for use of their premises for committee meetings and to Joint-Chairmen brought the meeting to a close.

"The Snare."

The dramatised version of Mr. Rafael Sabatini's novel, "The Snare," adapted by the author and Mr. Leon M. Lion, will be produced by Mr. Lion (in conjunction with Mr. Tom Walls) on Wednesday, July 2. The play is in three acts, the scene is in Portugal and the period the Peninsular War. Wellington will be characterised, and an outstanding incident will be a court-martial. Mr. George Tully, Miss Renée Kelly and Miss Mona Harrison will appear in the cast.

O.U.D.S.

The Oxford University Dramatic Society's performance of "Love's Labour's Lost" will take place in the Warden's Garden, Wadham College, on June 21, 23, 24 and 26. The incidental music is Arne's setting for this play. Miss Veronica Turleigh, of the Playhouse, is playing Rosaline.

Mr. Clarence Derwent.

Mr. Clarence Derwent, who recently made a great success as Disraeli in the New York production of "Disraeli," is in London for a week or two on the look-out for plays. Communications addressed The Regent Palace Hotel will reach him.

"THE RAT."

At the Prince of Wales's.

Play, in Three Acts, by David L'Estrange. Presented by Julian Frank at the Prince of Wales' Theatre on June 9.

America	Dorothy St. John
Mère Colline	Hannah Jones
Rose	Jean Webster Brough
Mou-Mou	Kathleen Grace
Detective-Inspector Caillard	James Lindsay
Herman Stetz	W. Cronin Wilson
Odile	Dorothy Batley
Pierre Boucheron	Ivor Novello
Zelie de Chaumet	Isabel Jeans
Madeline Sornay	Nancy Pawley
Paul	Maurice Braddell
Alphonse, a waiter	Victor Bogetti
Therèse	Kathleen Grace
A Gendarme	F. V. Owen

All the habitués of "The White Coffin," including "The Rat" himself, were very respectable at heart, and we are sure that Monsieur Caillard—who combined in a curious way the Detective-Inspectorship with the office of courier—could have found a more representative specimen of the underworld of Paris for his visitors. But, to do him justice, Zelie de Chaumert, the beautiful, dazzling member of the upper reaches of the Demi-monde, found enough to amuse her. In fact, she joined the rest of the assembly in the café, and fell in love with "The Rat." This picturesque apache certainly had qualities to recommend him: extremely good features, a rough way with ladies, atrocious manners, and a pair of very deft fingers by which he earned his living. His greatest virtue, however, although Zelie did not know this at the time, was his affection for Odile, the little girl whom he had befriended and cared for since she was so high, and who kept house for him. Their relationship was, of course, a purely innocent one. Unfortunately, Odile, with her sweet, child-like ways, attracted the attention of Zelie's rich "patron," a gentleman called Herman Stetz, and while "The Rat" was dallying with Zelie one evening her protector with the Teutonic name made a call upon Odile, and offered her a pocket-full of pearls, fine clothes, and even Zelie's sumptuous flat in the Avenue Victor Hugo in return for her love. Needless to say, the offer was spurned, so Stetz had no alternative but to endeavour to take what Odile did not feel inclined to give. Enter "The Rat," and a nasty stab in the back for Herman Stetz. Following Odile's entreaties, "The Rat" escapes by the roof, and on his return a few minutes later finds that the girl has been arrested for murder. There is a pathetic scene between them, and before her trial "The Rat" spent most of his time rushing into the police-court protesting that he was the guilty person. But they didn't believe him, for the French police officers are a delightful set of people, judging by the amount of freedom they allowed to Odile and her friends in the Court of Justice. No doubt it was they who arranged with the magistrate for the discharge of the prisoner on the grounds of self-defence, and enabled Odile to find her way back to "The Rat's" arms, not as a little sister this time, but as a lover.

The play is a good melodrama, and has already settled down as a success at the Prince of Wales' Theatre. Mr. Ivor Novello has seized the opportunities of the principal part with both hands, and gives a picturesque performance throughout, occasionally putting in a neat piece of acting. Miss Isabel Jeans has little to do but look alluring as Zelie—an easy task for her. Miss Dorothy Batley has a better chance as Odile, and this young actress has some very fine moments in the emotional scenes. Some of her movements and facial expressions are not as graceful as they might be, but, on the whole, the performance is a very good one. Of the others, Mr. James Lindsay was excellent as Caillard, Mr. W. Cronin Wilson exceedingly good as Stetz; Miss Hannah Jones gave a clever study of the proprietress of "The White Coffin," and Miss Kathleen Grace appeared well in character as Zelie's maid.

"CHANCE."

At the Forum Club.

There is very little to recommend Miss Valerie Wyngate's play, "Chance," which was produced on Sunday and Monday last at the Forum Club. It is poorly constructed, weak in its dialogue, and of little interest as a story. There were two "Macs," one was in love with a pretty young girl called Rosemary, and the other an old flame of Rosemary's aunt by marriage, Jane Clifford. So when unexpectedly a person named Mac rang up to say that he was stranded nearly on a broken-down car, he was mistaken for Rosemary's young man, and invited to dinner. This brought Peter Macgregor face to face with the woman he had had a love affair with five years before, and whom he had left without an explanation. Jane Clifford had since married and become a widow, and she spurns the renewal of his attentions until the third act, when he offers a perfectly reasonable explanation of his conduct. This scene is the best thing in the play, although Jane's final surrender is a somewhat abrupt piece of writing. The "Chance" that brought them together again also, no doubt, was responsible for a wild burglary episode in the second act.

Miss Valerie Wyngate acted well in the love scene, and Miss Molly Johnson, looking extremely pretty, jazzed around in the limited space at her disposal amusingly as Rosemary. Mr. Wilfred Fletcher did all he could with the part of Peter Macgregor.

BRITISH NATIONAL OPERA.

"Samson and Delilah."

Time has brought its revenges to "Samson and Delilah," so long banned by the Censor. Now it is so firmly fixed in the popular repertory that it would be a strange season indeed without a performance or two. Madame Edna Thornton made her re-entry with the British National Opera Company at His Majesty's on Tuesday. Her Delilah is well known, yet one never feels that the last word has been said about it, for she is always adding to it or pruning away. This time, mindful of the conditions imposed by a smaller theatre, she showed with how much subtlety of expression she can sing and act the part. Hers was a performance of distinction, matched by that of Mr. Walter Hyde, a Samson with a voice of warm and beautiful colour. Mr. Farrington, as the High Priest, sang with plenty of dramatic force. A certain dryness of tone, due to his method, is not out of place in this character. Mr. Anderson's grave and sonorous tones sounded finely in the Aged Hebrew's music. The rash Abimelech was Mr. Collier, whose strength, measured by his vocal power, should have been equal to several Samsons. The small parts were better done than usual by Messrs. Slacknoff, Rickitt, and Bertram. Mr. Bueast conducted. The opera is handsomely staged. The ballet makes an effective show in the dances arranged by Miss Ethel King, and Miss Eily Gerald is a skilful principal.

"MADAM BUTTERFLY."

Miss Maggie Teyte's Cio Cio San must be seen in a theatre no larger than His Majesty's to be appreciated as it should. Like a fine miniature, it appears the more exquisite the more closely it is looked into. In such highly-wrought performances, many delicate effects in singing and acting go for almost nothing in a big house. In the smaller one all tell, and all have a cumulative value. To the audience on Wednesday poor Butterfly's tragic story became very real, and enough tears were shed among them to satisfy the prima donna, the most ambitious of such tributes who ever sang the part. Mr. Browning Mummery, ardent and youthful, and in these respects a good Pinkerton, was too much determined on letting us have all his voice, at some sacrifice of quality. Mr. Farrington was Sharpless to the life, and Miss Willis one of the best Suzukis of a long line. In some subtle way she suggested from the first the Oriental's smothered racial hostility, and let it blaze up with telling effect at the moment of discovery of the Western's duplicity. Mr. Russell's Goro was as good as usual, and Mr. Hills, the Yamadori, showed how a small part can be made to stand out by neat handling and clever make-up. There was a truly terrifying Bonze in Mr. Collier. Mr. Julius Harrison conducted a smoothly running performance, and the orchestra's playing once more reached a high level.

"TALES OF HOFFMANN."

The B.N.O.C. did well to add "The Tales of Hoffmann" to their repertory. It brought one of the largest audiences this season, and one of the most enthusiastic, to His Majesty's on Thursday. They gave a first-rate, or almost first rate, performance. Playing such as the orchestra's, under Mr. Goossens's direction, makes Offenbach's music sound as fresh as the day it was written. The ensembles went well, apart from the chorus's tendency to break the rhythm in the greeting to Master Spalanzani. The principals, well cast, were at their ease, and consequently at their best. Mr. Tudor Davies, though, was surely out in his estimation of the character in making Hoffmann's disillusions seem rather the result of overweening self-confidence than of his poet's way of seeing things and people in too rosy a light. His voice was freer than it sometimes is. In its best moments it made one regret all the more the others in which the beauty of his tone suffers a sort of eclipse. Mr. William Michael trebled the "villains" Coppelius, Dapertutto, and Mirakel, and was excellent in all, playing with the touch of eccentricity he knows so well how to give. A tremendous reception was reserved for Miss Sylvia Nelis, whose first appearance it was with the company, as the Doll. She sang the trying florid airs easily (after a nervous beginning), and with delightfully pure tone, and was comically doll-like in her acting of the part. Miss Blyth made a capital Nicklaus, sprightly in bearing and spirited in song; Miss Ancrum, both in voice and appearance, was a creditable seductress as Giulietta in the Venetian tale; and Mr. Sydney Russell, looking a good deal like a white bewigged Mr. Pickwick in his smalls and tails, was an amusing Spalanzani. The Antonia was to have been Miss Maggie Teyte, but she was indisposed. In her place Miss Mary Lewis, a newcomer, made a successful début. She has a charming voice and a graceful presence. As the Father in the last tale Mr. Collier gave sonorous singing. Mr. Frederick Davies managed three small parts, and Mr. Bertram two, very capably; and Miss Bennie sang the mother's part sweetly.

(Continued from col. 6.)

body. Mlle. de Casalis' performance is certainly one to see. Mr. Aubrey Mather is delightful as the Inn-keeper, and Mr. Wilfrid Seagram most amusing as the indignant Lieutenant.

"The Man of Destiny," which is attractively set, is one of the best of Mr. Macdermott's productions.

COVENT GARDEN OPERA.

A New Gilda.

This season of the Grand Opera Syndicate has brought two physically ideal Gildas. Miss Eide Noreena, who appeared on Thursday, if less artless than Miss Ivoguen, and rather more the conventional operatic heroine, is as young and as small and as appealing a figure. She has all her immediate predecessor's ease of technique and a very charming voice. Her tone blends the crystal clearness of the Northern soprano—she is from Christiania—with a velvety smoothness and fulness. Her success was great. Mr. Piccaver's special accomplishment as the Duke was a very finely shaded piece of singing in "Ella mi fu Rapita." Altogether, with Mr. Formichi again as Rigoletto, the performance brought back memories of great days of the past. There were scenes of enthusiasm at the fall of the curtain, and the principals, Mr. Panizza, the conductor, with them, appeared half-a-dozen times at least.

"LA TRAVIATA."

"La Traviata" took the boards on Friday. Verdi wrote to a friend after the failure at Venice in '53: "Was the fault mine or the singers'? Time will decide." And here we are in 1924 still anxious to take Violetta to our bosoms. The house was crowded, and with an enthralled audience. It was all a curious experience. Before the war "Traviata" was accepted season after season as a matter of course. But after a long lapse one looks on it with new eyes. It had the air of a museum piece—interesting and remote. The production was exactly as in the old days—as, of course, it should be. Violetta and Alfredo sang their soliloquies to the house from the footlights, and no attempt had been made to Russianise or to modernise in any other way, the ballet. It was conventionally decorous, and Victorian (Flora's house must, after all, have been a model of propriety). But if the rest is an antique, somewhat faded, the music has life in it, and more than much modern stuff. It is good for many years yet—for as long as there are artists able to sing it. The revival was worth while if only for the sake of Mme. Selma Kurz in "Ah! fors' è lui." She spun for us many of those golden-gossamer high notes—the loveliest in a beautiful voice. They were more than usual, for before the evening was over it was obvious that Mme. Kurz was feeling the effect of our wintry summer and was saving her voice. Incidentally, she wore some of the biggest and buoyantest crinolines ever seen on Covent Garden's stage. She acted with a great show of feeling. In fact, everybody seemed very much in earnest. Mr. Hislop, the Alfredo, suffered and sang in a passion of sincerity. He was in fine voice. So was Mr. Dinh Gilly, who made a tremendously impressive embodiment of parental authority of Germont père. The choruses went well; the small parts were capably filled by Miss Jagary (Flora), Miss Kelly (Anina), Mr. Sampieri (Duphol), Mr. Delval (Dottore Grenville), Mr. Venturini (Gastone), and Mr. Noble (d'Obigny). Mr. Panizza conducted brilliantly.

"THE MAN OF DESTINY."

Revived at the Everyman.

After a series of indifferent plays at the Everyman, it was a pleasant experience to get back to Bernard Shaw on Wednesday last, although the evening was not one of unalloyed pleasure. We cannot imagine why Mr. Macdermott troubled to stage "Augustus Does His Bit" (which was produced by the Stage Society in 1917) in the same bill as "The Man of Destiny," unless he wanted to show Mr. Shaw at his best and worst. "Augustus" was a poor joke at the time it was written, and age has not improved it. It is intended as a jibe at our so-called governing classes in wartime, but the piece lacks wit, and our sympathies went out to Mr. Charles Carson, Miss Sybil Arundale, and Mr. Ivor Barnard in their endeavours to give the characters life and breath.

"The Man of Destiny" is another matter. Shaw has said that it was written in an idle moment, and that it is hardly more than a "bravura piece" to display the virtuosity of the two principal performers. Seeing the play for the first time, it strikes one as the author's most brilliant achievement in the one-act form. As a study in craftsmanship and the clever manipulation of character, it is well worth a visit to Hampstead. Curiously, the subject of the play is the same as "Augustus Does His Bit"—how the military man is outwitted by a charming woman—but Napoleon is a character worth juggling with, whereas Lord Augustus is too stupid even for a farce. One almost feels that the younger Napoleon might have been like this at the age of 27; there is an air of reality about the character, which is helped by Mr. Claude Rains' fine performance in the part. It is a delightful study in light and shade, and the actor has realised the fine comedy of the situations. "The Strange Lady" is superbly played by a French actress, Jeanne de Casalis, who has acted before in London, and more recently in America in the Stage Guild. Her English accent is astoundingly good, and she gives the fullest value to the excellent lines of the play. For expressive acting, not only in the spoken word, but with the face and the whole

(Continued at foot of col. 5.)

THE MOST BEAUTIFUL WALTZ EVER CONCEIVED.

BLIND LOVE

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Occasionally, however, one scents an almost certain success, and then one likes to put one's friends on to a good thing.

"BLIND LOVE"—the Waltz we are now advertising—is, in my humble opinion, *an almost certain winner*. I feel just as sanguine about **"BLIND LOVE"** as I did when I secured such numbers as "There's a Long, Long Trail," "Three O'clock in the Morning," and "Gigolette."

I believe that the British Public will be unable to resist the melodic charm of this beautiful Waltz, but I must have the hearty co-operation of the profession to make it known.

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Claude B. Dearnley

Managing Director.

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THE REALM OF MUSIC.

MISS HESS AND MR. TERTIS.

Miss Myra Hess and Mr. Lionel Tertis began, at Wigmore Hall, a series of three recitals of music for piano and viola with a programme consisting of Beethoven's Twelve Variations on a Theme of Mozart (Op. 66), Dohnanyi's Sonata (Op. 21), and the Brahms Sonata (Op. 120, No. 1). Only the last, of course, is written for the combination (or, interchangeably, for piano and clarinet), the Brahms and the Beethoven being transcriptions, as far as the viola part is concerned. The variations were enjoyable, from the excellent ensemble of the players rather than from the interest of the music. But the Dohnanyi was a rare delight. It was one of those satisfying interpretations based on complete agreement between the players. If they saw eye to eye in the other works, as they did here, their oneness of vision was remarkable. It was good to be lifted up and borne along on the tide of playing that had such vigour and impulse underlying it.

FISK UNIVERSITY SINGERS.

Members of the third generation of Fisk University Jubilee Singers (the first came in the seventies), from Nashville, Tennessee, are here to show us how negro spirituals should be sung. We have had all sorts of "interpretations" of these traditional songs, ranging from the serious to the flippant, and we have accepted them all with, more or less, open arms. But singers will find us more critical in future, for now we know. Mr. James A. Myers and his party have not only delighted us; they have taught us; and the right understanding of their racial rhythms and melodies we have gained from them is going to help us to detect the spurious. They reach a rare perfection in their singing—unaccompanied, of course—of tone and blend, of unanimity and of expression. The group consists of two tenors (Mr. Myers and Mr. Carl J. Barbour), a baritone (Mr. Horatio O'Bannon), a bass (Mr. Ludie D. Collins), and a contralto (Mrs. Myers). Those who heard their concert at Æolian Hall will not soon forget their singing of "Swing Low, Sweet Chariot," "Deep River," "Shout All Over God's Heaven," to take examples at random from their programme. Mr. Myers' readings from works by Paul L. Dunbar were a pleasant diversion.

CONCERTS FOR CHILDREN.

The third of the orchestral concerts for children organised by Mr. R. Mayer was given at Central Hall on Saturday morning under Mr. Adrian Boult's direction. Even greater interest seemed to be taken in the music played than at the two previous concerts, and the audience was certainly larger, although not large enough if the series are to be made to pay. Mr. Boult held the children's attention from first to last. He talks to them as one does who understands—not above their heads, nor below, but on their level; and in direct, lucid language relieved by picturesque images and comparisons, gives them the instruction he wants them to absorb without letting them know that they are being taught anything at all. The programme was designed to illustrate the principles of musical form and the different varieties of string tone. It consisted of four movements from Bach's Suite in B minor, for flute (Mr. Albert Fransella) and strings, the third Brandenburg Concerto, and the Air in D major, Mozart's Serenade in G, two movements from Holst's "St. Paul's" suite, and the Adagietto from Bizet's "L'Arlesienne." It is good news that the autumn series is to consist of six concerts, to be given, it is hoped, under Mr. Boult's direction.

MISS JOYCE ANSELL.

Miss Joyce Ansell's pianoforte playing does not seem to have suffered a setback during the illness that has unfortunately kept her so long away from our concert halls. The Bach Prelude and Fugue, at the beginning of her recital in Wigmore Hall, had not quite all the steadiness of rhythm or the buoyancy of spirit one associates with Miss Ansell's Bach playing, but that must have been through nervousness, since the Beethoven sonata (Op. 101, in A) showed her in quite her old form. The Chopin group that followed was played with delightful ease and in a style equally delicate and gracious.

THE LONDON TRIO.

According to a note in the programme of the London Trio at Wigmore Hall, César Franck's Trio in F sharp minor was last performed on May 11, 1922. This is, however, not an occasion for lamentations over the neglect of a great work. Even the gods nod at times, and here Franck is taken in the act. Not all the art or all the enthusiasm of Mme. Amina Goodwin and her colleagues, Mr. Pecskai and Mr. Whitehouse, could blind one to the commonplaces in that third movement. Later on in the afternoon, with Mr. Ernest Tomlinson in the viola part, Brahms's fine pianoforte quartet in A major was performed. In between, Mme. Goodwin, the day's soloist, played a group of Chopin, which included (by request) the Mazurka in A flat, and the Scherzo in B minor; and Mme. Tatiana Makushina sang some well contrasted Russian songs, and, in very winning fashion, Strauss's "Ständchen."

ROYAL COLLEGE OF MUSIC.

It was a satisfaction to see a number of overseas visitors among the audience at the Royal College of Music Chamber Concert on Thursday. They must have gone away impressed with the quality of the work done at our great musical institutions. The programme was attractive in matter and as attractively varied; and it was carried out in the capable fashion associated with these concerts. There was ensemble playing at the beginning: Dorothy Everitt, Anne Wolf, John Robinson, and Helen Just undertaking the performance of Debussy's String Quartet in G minor; and at the end came part-singing for female voices, by Josephine Lumby, Dorothy Augood, Dorothy Kitchen, and Janet Powell, in Verdi's "Hymn to the Virgin." Student-composers were represented by Guy Warrack and Percy Turnbull. The former's Three Songs from the Elizabethan Poets, for violoncello and soprano voice, were performed by Odette de Foras and Betty Moir. The latter himself played his suite for piano, consisting of five movements: Prelude, Bourrée, Minuet, Alla-Sarabanda, and Gigue. An unusual item was part of a suite for four violoncellos, the Op. 95 of one Emanuel Moore, which brought forward Thelma Reiss Smith, Helen Just, Betty Moir, and Gethyn Wykeham George. There was solo singing besides from Agnes Forbes, whose choice fell upon songs by Parry and Vaughan-Williams.

VERDI'S "REQUIEM."

The biggest scale performance ever attempted of Verdi's "Requiem" takes place at the Crystal Palace next Saturday afternoon. Verdi composed the work in memory of Alessandro Manzoni, Italy's patriot-poet, in 1874, so that this year sees its "jubilee." The Handel Festival Choir are the singers. They, and the orchestra, make a total of 2,500 performers. Sir Henry Wood has been putting the choristers through their paces. He has conducted rehearsals at Westminster Chapel for weeks past—such strenuous rehearsals that he has been obliged to take off his coat so as to be able to "wield the baton" without succumbing to the heat. Incidentally, he has instructed the choir in the whole art of voice "production." In three maxims he sums up what takes professors years to teach and singers more years still to learn. "Regulate your breathing and don't blow" is number one. "Don't open your mouths wide, open your throats," is number two. And number three is, "Arrange your mouths before you put on your voices." "You can't sing Verdi as you sing Handel, nor as if it were English oratorio," he told them. And then he showed them the difference. It was after asking a more brilliant tone from them—Italian tone—that he admitted that "you want Italian weather to sing Italian music." Probably though, he would agree that this weather we are getting now is good enough. We should have a fine performance on Saturday. Florence Austral, Margaret Balfour, Tudor Davies, and Norman Allin are the soloists—a notable quartette.

A VARIED PROGRAMME.

Miss Doris Waymark and Miss Eileen Clench, in giving their recital at The Athenæum, Muswell Hill, in the district where they are known, instead of in the West End, ventured out of the beaten track. They found the reward of their enterprise in a well-filled hall. The programme was pleasantly varied. Miss Waymark contributed both pianoforte solos and recitations. Palmgren, McDowell, and Julius Harrison, the composers on whom she drew, were dealt with faithfully and with full recognition of the marked differences of style, outlook, and subject. Her adaptability, and the width of her sympathies, were also seen in a choice of dramatic matter that included Hecuba's lamentation from "The Trojan Women," and light trifles by Austin Dobson and Mark Ambient. Miss Clench's songs ranged from 17th century Giles Earle's "Phillis was a Fair Maide," an old English folk-song, and one by Scarlatti, to modern settings of old French and English words, and a negro "Spiritual." Each was a gem of its kind. Like Miss Waymark, she was very successful in pleasing her audience.

MR. THOMAS FIELDEN.

Some well-proportioned, musicianly playing was heard from Mr. Thomas Fielden, a pianist who gave a recital in Wigmore Hall. Though free from the remotest suspicion of "showmanship," his performances had the precious quality of individuality. Beethoven's great sonata in C minor (op. III), judged as a piece of interpretation, showed powers of insight and understanding on as high a plane as that of the work itself. Technically it was as admirable, notably for the fine sweep of line throughout the last movement. And there were fine qualities in his Bach playing (Busoni's arrangement of the Chaconne): rhythmic steadiness and authoritative grip among them.

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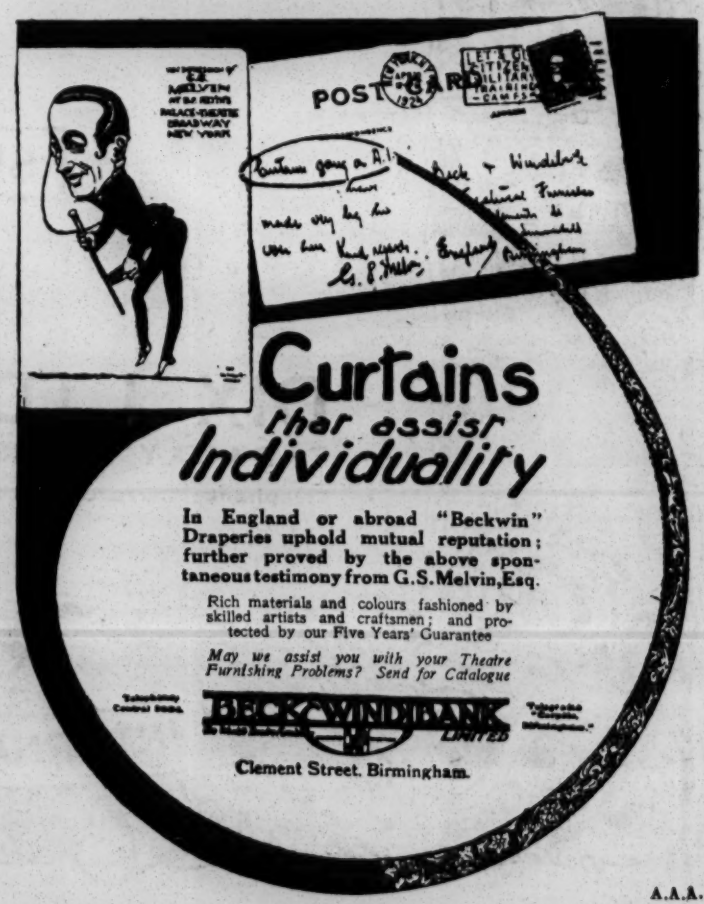
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WEDNESDAY, JUNE 18, 1924.

PAGEANTS AND THE PROFESSION.

THE prosperity which was anticipated to result from the opening of the British Empire Exhibition does not show any signs of materialising.

Work and Wembley.

Commercial depression seems to be getting worse, money is scarcer than ever, and the trade in commodities that are expected to boom at this period of the year is almost dead. Until the advent of the elusive sun over the week-end, outdoor sports were abandoned, and instead of tennis balls and cricket bats, billiard balls were sold in quantities. River boatmen are in despair, and seaside tradesmen were giving up hope of making hay in the sun that would not shine. The weather admittedly is the cause of most of the trouble, but much of the prevailing depression is to be attributed to the Exhibition. All the money apparently is being diverted to Wembley. People are flocking from the country and from overseas, and are making their way to the Exhibition, and other enterprises suffer accordingly. Not to see the great Exhibition would be a disaster that people would remember to their last days.

How much is the Exhibition doing to compensate the members of the amusement professions, who are thus placed at a disadvantage? A certain number of shows are presented, but of theatrical and variety entertainment there is a decided lack. The pageant is almost the only specimen of the drama which is exploited, but the employment to the professional artist is practically nil.

Since we raised the question in this column some months ago, and suggested that *bona fide* actors should be given the first refusal of parts in the pageants, efforts have been made by the Actors' Association to secure that the Exhibition authorities should draw their performers from the ranks of the Association, but nothing has been accomplished beyond an undertaking from the Department of Overseas Trade that any section-leaders and assistant stage managers required would be engaged through the A.A. The Department, we understand, has stated that these were the only paid positions that would be open. Failure to obtain more is not due to the want of application by the A.A. Everyone connected with the Exhibition in any responsible capacity has been approached, officials interviewed, and even Members of Parliament waylaid in the lobbies in order to force the issue, but without success.

A season ticket for the Exhibition for the rehearsal and performance period, and a return ticket on the railway at a single fare, is apparently all the remuneration that is to be given the performers,

Amateur v. Professional.

who, furthermore, are expected to provide their own dresses.

This is an inexpensive way of running the pageants, but it is doubtful if it is the wisest. The effect of a pageant depends almost entirely on the comportment of those taking part in it, and it is only the trained actor who can bear himself properly in the circumstances. Contrast the appearance of the amateur representatives of historical characters with those of practised performers. The former is self-conscious and awkward, while the latter carries himself with the dignity and realism proper to his state. The portraits of historical figures published in the illustrated papers are mostly ludicrous, and seldom imposing. It would be greatly to the credit of the Exhibition authorities if they would provide a Shakespeare Festival. Among the crowds who visit Wembley there are surely many who would welcome performances of the works of our national dramatist, and the employment thus furnished would be most acceptable to the artist, whose periods of "resting" have been prolonged almost beyond endurance.

It would, indeed, be well for the effect of the pageant in all parts of the country if the services of the regular actor were employed, as far as possible. Funds are usually collected for the purposes of the pageant, and in some cases a subsidy is granted from the municipal coffers. When public money is thus used it should be applied to the public benefit. Works are undertaken to provide for the unemployed. Why should not pageants be arranged to provide out of the rates for the unemployed of the theatrical profession?

THE VALUE OF PUBLICITY.

WITH REAL VARIETY MUSIC HALLS WILL FLOURISH.

By ROBB WILTON.

The more I travel the more I become convinced that variety will never die.

That is, so long as it is variety in the true meaning of the word.

I have just returned from a tour in Australia, that most wonderful of our oversea Dominions. There vaudeville is booming, as it has never boomed before. Business is enormous; variety is absolutely at its height.

What is the cause? I suppose it is due to the fact that managements "down under" are keen on putting on variety programmes—real variety turns.

Acts that have a sameness in character cannot possibly be regarded as variety. A bill containing, say, three musical turns, or three sketches, or three comedians cannot, by any stretch of imagination, be described as a variety programme.

Variety is the spice of life. If you go on your holidays you want variety; if you have a decent lunch every day, you want variety. A beefsteak pudding every day for lunch would soon make you sick and tired even of lunch. You do not want three platefuls of soup at one meal, nor, should I say, three beefsteaks.

Why, therefore, three turns alike almost in every respect, on one programme? It does not matter how good the turns might be—it is not variety. If managements put on true variety in the sense of the word (and the word explains itself), then I think music halls will come back to their own. That is, if the powers that be encourage variety in that direction.

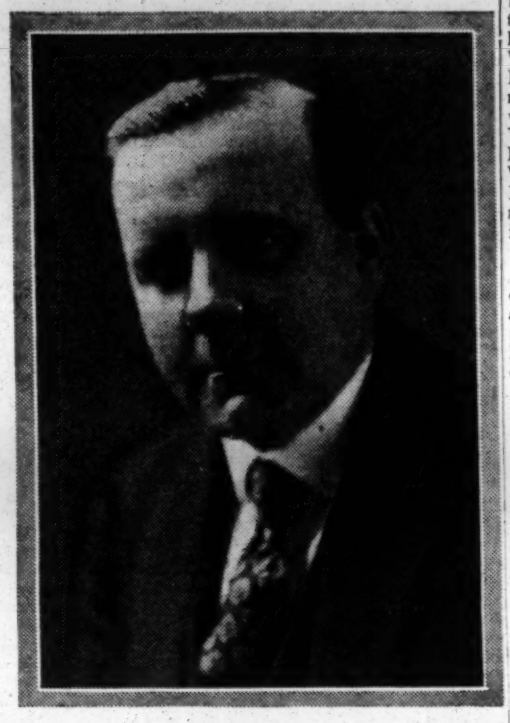
There is little or no difference between what should be real variety in England and the vaudeville acts presented in Australia. But in one respect our Australian cousins score over us. They go in more for advertising. Publicity over there is far ahead of publicity in this country. Publicity makes a business—it expands and not retards it.

In this country the usual practice is for a few day bills to be put out on a Monday, and the same notice appears in Tuesday morning's papers. And the show sinks or swims or dies, as the case may be. Very little or no interest is created by advertising.

In Australia and America every department in the theatrical business helps the other, and by that means they work together to secure the success of the show. That is, in my opinion, the best way to make a theatre or music hall a success.

Therefore, my advice is: Advertise, advertise, advertise.

What is wanted in this country of ours to help variety is talent that is not repeated. There is enough music-hall talent among us to allow of this to be done.



[*Photo, Carbonora Co., Liverpool.*
MR. ROBB WILTON.

In a word, variety is life. One's life is variety. If we did not have variety life would not be worth living.

Variety, therefore, means greater success for vaudeville houses.

Everywhere I went in Australia I was treated with the greatest courtesy. The Australians are very fond of vaudeville, and this adds greatly to the comfort of the British artist who is performing before them.

Every artist knows that when his efforts are appreciated he is able to put more pep into his work.

I came home by way of America, and since my return American people have been to see me to endeavour to persuade me to go back there as soon as I can. There will always be vaudeville, whatever may be said, in this and every other country in the world. Business may, of course, at times be slack. But believe me, there is a great future before real variety.

THE DRAMA IN AMERICA.

Theatres Closed by the Strike—Revivals Ridiculed—Francis Wilson and the Methodists—"Lazybones."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, June 7.—Seven theatres have closed as a result of the conflict between the actors and the two associations of theatrical managers. So many remain open, however, that there is very little evidence that a strike of the actors is on. This is the month of the "try out" or experimental production of new plays, and New York is never the scene of these experiments. They take place in Atlantic City, Stamford, Washington, or somewhere equally remote from Broadway. So, even without the strike, New York's theatres would have been comparatively free this month from any novelties.

The plays that were withdrawn, ostensibly because of the strike, but actually for various reasons, were the following: "Rain," which had been playing at the Maxine Elliott Theatre since November 27, 1922, and could easily have been continued for six months longer, at least; "The Nervous Wreck," in its seventh month at the Sam H. Harris Theatre, and one of the biggest successes of the season; "Stepping Stones," in which Fred and Dorothy Stone had been playing to crowded houses since last November; "The Swan," Gilbert Miller's fine production at the Cort Theatre, which had prospered there since last autumn, and at the time of closing was doing an exceptionally large business for the season of the year; "Lollipop," Henry W. Savage's musical production at the Knickerbocker, which might have run through the summer; "Seventh Heaven," by Austin Strong, a truly delightful play that had been running at the Booth since October, 1922, and "The Outsider," in which Lionel Atwill had scored a signal success at the Forty-ninth-street Theatre. This play was recently transferred to the Ambassador Theatre, and Lee Shubert applied for an injunction to prevent William Harris, jnr., from taking it off, stating that he owned an interest in the play, and contending that it was good for a long run. The application was denied, however.

Revivals Ridiculed.

Reviving an old play in order to ridicule it, or to show how far we have advanced theatrically since the benighted 'eighties, is a favourite pastime in New York in the merry springtime. Many dramas have been reproduced apparently with this object in view, and our sophisticated playgoers have responded nobly to the call, hissing and booing the villain and having what is commonly called "a great time." The producers of "Fashion" went as far back as the early part of the nineteenth century, the costumes and manners of that period providing plenteous opportunity for "guying," and now they have taken down Theodore Kremer's old drama, "The Fatal Wedding," from the top shelf and brushed off the dust and cobwebs to show the present generation of theatregoers how plays were produced and acted in 1901. Outside the theatre several hansom cabs and four-wheelers helped to create the correct "atmosphere," and during the entr'actes the audience amused itself by reading the old-fashioned advertisements on the curtain. Then there were magic-lantern requests that the ladies would remove their hats and that the gentlemen would not smoke. The latter were warned to "Remember the Chicago Fire!" and told "Don't spit on the floor; remember the Johnstown flood!" And if these things were not enough to put the old-timers in a reminiscent mood, there was Charles K. Harris leading the orchestra while it played "After the Ball Is Over," "Just Break the News to Mother," and "Always in the Way." Another faithful reminder of the days when they did things differently was the loud whistle that gave the signal to raise or lower the curtain.

Francis Wilson has issued the following statement on the action of the Methodist General Conference in lifting the ban on certain amusements:—

"It is not amazing that at last in this year of Grace, 1924, the Methodists have finally concluded that theatre-

(*Continued at foot of col.* 4.)

THE PLAY IN PARIS.

Casino de Paris Revue Revised for Olympics—"The Pullet and her Fold"—Opera from Fairy Tales—Modern Don Juan Probes into his Past—Russian History at Grand Guignol.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—The new version of "On Dit Ca," presented by Leon Volterra on his return from New York at the Casino de Paris under the title of "La Grande Revue Olympique," is as brilliant as the original. The show has lost nothing of its lustre if it has lost some of its stars (particularly the seals). Mitty and Tillio remain in their acrobatic dancing acts, the terpsichorean numbers being much enhanced by the three American Sisters Withmore, Edmonde Guy and Van Duren, Zim O'Connor. Dorville remains as comedian with Saint-Granier, while others include Lily Mounet, Miss Vera Rohm, Christine and Marie Guy, Parisys, Colette Jove, Marceline Wurtz (swimmer), Andreas, Crickett's King jazz band, Lilly Scott, Daramant, and a bevy of supers. Business is excellent.

"Poulette et son Poulain."

Baroness Saunier maternally watches over the chastity of her son Jacques, and has no suspicion that her parlour-maid is the young man's particular lady friend, having entered the service of her lover's mother in order likewise jealously to guard the virtue of the young man. Jacques stops at home like a good young man, being joined in his room by Jane after the lights are low. The mother's eyes are suddenly opened when Jane objects to serving tea for the proposed betrothed of her paramour. Jacques takes a long drink to muster up Dutch courage to meet the reproaches of the Baroness, but his adventure is given a new lease by the mother consenting to his marriage with the pseudo-parlourmaid, mainly because she is infatuated even at her age with an old friend of the family. Such is the story of "Poulette et son Poulain," three-act farce by Raoul Praxy and Max Eddy, mounted by Marcelle Geniat, the tenant of the Capucines for the summer enterprise.

"La Foret Bleue."

Louis Aubert wrote this operatic fairy story, taken from Perrault, in 1904, when a youthful composer. It has just been produced at the Opera-Comique, being well received. But it was seen and appreciated as far back as 1911, when it was produced at Boston, Mass. The story arranged by Jacques Cheneviere, in three acts, embraces the various characters of Red Riding Hood, Hop o' My Thumb, and Sleeping Beauty. The libretto is simple and charming, the stage effects suitable, while the score is harmonious and appropriate. Niny Roussel impersonates Hop o' My Thumb, and Yvonne Brothier Little Red Riding Hood, who are lost in the marvellous Blue Forest. The programme commences with

"Fra Angelico,"

a one-act "musical tableaux" by Maurice Vaucaire, music by M. P. Hillemacher, depicting an episode in the life of the famous monk Fra Giovanni da Fiesole in 1417, while he was painting the walls of the Sainte-Agnes convent. Catarina is there praying for her beloved Lorenzino, away fighting against Pisa and Milan armies. His mother appears to announce his death, and Catarina, a sinner because she loved too well, seeks repentance by taking the veil.

Jewish Art Theatre of New York.

You have had the troupe of Maurice Schwartz in London and will realise the performances in Yiddish at the Theatre Edouard VII for a fortnight, will appeal to many playgoers in the French capital. The critics are unanimous in praising "Tevié le Laitier," three-act drama, by Cholem Aleikkem (pseudonym of a talented Yiddish writer, and meaning "May peace be with you"), which was produced in America. Tevia is a small farmer living in a Russian village, being esteemed by his neighbours. His wife and daughters milk the cows, Tevia goes to town to sell his farm products. One daughter has married a Jew in delicate health; the second, Khova (or Eva), loved by a jealous "goï" (or village pope), elopes with a christian named Fedia, and is ultimately able to assist her father when the Jewish population is ordered to leave the village. It is a long, sad story, told with much sentiment, emphasised by the powerful acting of Schwartz in the title-rôle, Bertha Gerston as Khave, Anna Appel as the latter's sister, Bina Abramovitz as the mother who dies of grief at her daughter marrying a man of another faith; and Alex Tenenholtz, the orthodox Fedia. The repertoire comprises "Les Sept Pendus," by Leonide Andreiew, which is due this week. The New York Jewish Art Theatre is playing to capacity in Paris at present, and the word art is not misplaced.

"L'Homme et ses Pantomes."

This new comedy in three acts, by H. R. Lenormand, was produced at the Odeon on Wednesday. It is the dissecting by candle-light of a modern Don Juan, who has reached the age of maturity. He has known many women but never truly loved. The affection of his mother is the dearest this ultra-sexual disciple has felt in a chequered career. He has been responsible for the downfall of a peasant girl, who later becomes a street-walker and ultimately insane. He develops fanatical inspirations and frequents table-turners, as a drowning man will grab at a straw when he feels he is growing old. He recalls the past ("The man and his phantoms") and consults former companions. The reception of "L'Homme et ses Fantomes" at the Odeon was lukewarm, despite the talent of F. Gemier as the man.

"Sospif aux Olympiades."

The show presented by Gabriel Tenot at the Cluny under the above title is described as a vaudeville in three acts by Georges Rolle and Pierre Darteuil. Sospif is slang for Sosthene, a waiter at a small hotel of a questionable character. A champion diver, named Coronas, is unable to appear, so Sospif goes to the Olympides in his stead, and wins the prize by a fluke, finishing by marrying the rosy-cheeked Sophia, the only damsel who had not previously turned up her nose at the waiter. Coronas inherits the position when Sosthene goes off on the honeymoon.

"Nuit Tragique de Raspoutine."

In two rapid acts, A. P. Antoine has endeavoured to write history for future generations by chronicling the untimely death of Gregori Effimotitch Raspoutine, the Russian peasant-priest, who is reputed to have possessed unlimited influence at the Russian Court. This melodramatic attempt has been mounted at the Grand Guignol, and makes a sensational item worthy of the popular home of horrors. We overhear the conspirators preparing for the deed which is to rid the Russian nobility of a nightmare, and learn that Count Serge Stepanovitch has secured the dose of cyanide which is to be mixed with the wine for Raspoutine when the Royal confessor is in the palace. Meanwhile a girl spy of the German Government secures an interview, and she shares the fatal drink with the monk. This lady has brought funds and a secret order from Berlin, and after delivering the message she dies from the effects of the poison. But Raspoutine, who has likewise had his share of the wine, is too strong-willed to throw up the sponge for so little, and he makes a superhuman effort to keep alive. This phase is well drawn by the young author. The plot has so far failed, and the waiting motor-car is not required to carry off the body as anticipated. It is then that Vladimir Parikovitch follows Raspoutine when he attempts to escape home, and shoots him down. We have Jean Max in the rôle of the historical Russian priest, and the Grand Guignol star, Mme. Maxa, as Countess Anna Tostow, the woman who formed the plot. The bill includes revivals of C. Hellem and Pol d'Estoc's one-act terrifying drama, "La Maison des Tenebres," P. Veber's short farce, "Le Bonheur," and Mouezy-Eon's sketch, "Isolons Nous, Gustave," well handled (as usual) by the troupe.

(*Continued from col.* 3.)

going, dancing and card-playing are matters that may be left to the consciences of their followers.

"The amazement is that the Methodists in conference have made this decision in all seriousness, just as if the vast body of their followers cared about it and had not been openly disregarding the ruling as to these forbidden indulgences for decades. Another amazing thing is that so few people see the absurdity of a body of world-straighteners voting as virtuous on Wednesday the thing they declared sinful on Monday. It is a mad world, my masters."

"Lazy Bones."

Owen Davis has written a play called "Lazy Bones," which Sam H. Harris recently presented in Atlantic City. "Lazy Bones" is the nickname given to a shiftless individual whose attitude toward life is the jest and good-natured derision of the community in which he lives. The farmhouse is run down, the fields untilled. An indulgent mother acknowledges Steve's failings, but defends him against criticism. When "Lazy Bones" returns from a fishing trip with a baby he has found in the brushwood, things begin to happen. Rebecca Fanning, a bitter-tongued scold of the village, refuses to believe the story of finding the baby, and lays the parentage to Steve. She makes her daughter Agnes break her promise to marry Steve, and Ruth, another daughter, is forced to contract a loveless marriage. Steve accepts the situation and adopts the baby. Sixteen years later the baby has become "Kit" Tuttle, and for that length of time the Fannings have refused to speak to the Tuttles. Agnes has aged perceptibly, the mother's hair is silvered, and Ruth's husband has turned out to be a tyrant. Ruth steals away to thank Steve for sheltering her baby, the offspring of an unfortunate love affair in her youth, and is surprised by her husband. She dies as Kit comes to greet her. Steve decides not to tell Kit of her parentage, and asks her to say a prayer for the dead. In the last act Kit is a sweet girl of 20, and by her energy has transformed "Lazy Bones" into a prosperous garage owner. Steve finally wins the girl, and the play has a happy ending.

THE VARIETY WORLD.

Death of Mrs. Stoll—Vaudeville Golfers—"Brighter Brid"—Stars in Australia.

Death of Mrs. Stoll.

The sympathy of everyone in the profession will be extended to Sir Oswald Stoll in the great loss he has sustained by the death of his mother, Mrs. Adelaide Stoll, who passed away early yesterday morning at her residence on Putney Hill. Mrs. Stoll, who was eighty last birthday, was, until the latter part of last year, known to visitors at the Coliseum as the "lady of the pay-box." Sir Oswald always paid tribute to the guidance of his mother—his "right-hand man"—whom he assisted when she was manageress of the Old Parthenon, Liverpool, in the early 'eighties, long before the birth of the many Stoll enterprises.

A memorial service will be held at St. Martin's-in-the-Fields.

Beaten by the Weather.

The Vaudeville Golfing Society is still without a champion. The competition to decide who should hold that coveted distinction was arranged to take place last Thursday, but those who turned up at Sudbury found the course unplayable on account of the protracted rains, and the fact that no cards came in from the provinces pointed to the fact that similar conditions obtained pretty generally. The Championship Competition has, therefore, been postponed to a date which will be fixed by the forthcoming committee meeting (which will be held next week in all probability).

Sammy Shields Shines.

It was not likely that the weather was going to keep an enthusiast like Mr. Sammy Shields off the links for long. On the following day (Friday) he located a dry course somewhere in Scotland and sent in a magnificent 74 nett, which made him easy winner of the monthly medal for June.

Return Match With Brent Valley.

On Friday next, June 20, a Vaudeville Golfing Society team will be playing a return fixture with the Brent Valley Golf Club at Harrow. The Vaudevillians are anxious to avenge the defeat they sustained a few weeks ago, and it is not too late to make a few additions to the team if any member able to play will communicate with Mr. Secretary Hayward at once.

Pearl Harvey.

We hear that Pearl Harvey, a clever young comedienne, has secured an excellent number from Harry Moon and Len Healy entitled "Look What Found in the Park."

Dolly and Inez St. Vincent.

Those clever exponents of the terpsichorean art, Inez and Dolly St. Vincent, are at the London, Shoreditch, this week, and are meeting with hearty receptions. Next week they open on the Stoll tour at Manchester, and the following week play at the Palace, Leicester.

M.H.A.R.A.

Members of the M.H.A.R.A. are requested to note that the following new agents have been appointed:—Broadstairs, Robert Dennant, "The Bohemia"; Middlesbrough, Tom Craddey, Vane Arms Hotel; and Torquay, R. H. Marshall, Falcon Hotel, Abbey-road.

"Brighter Brid."

The next Wylie-Tate show will be produced on July 14 at the Grand Pavilion, Bridlington, by Rupert Hazell. It will be entitled "Brighter Brid." The company includes Rupert Hazell, Finlay Dunn, Gene Melville, John Lovering, Frederick Lake, Pauline Crothers, Eva Parke, Colleen Clifford, and the Wylie-Tate Sextette of dancers, the pick of all the Wylie-Tate beauty chorus.

Liverpool Olympia.

The Olympia, Liverpool, closes this week for the summer vacation, and will re-open on August 4 with a big circus, in which the cowboy element will be introduced. There will also be elephants, acrobats, clowns, &c.

Proud Papa.

We hear that Mrs. Bert Aza (Lilian Stracey) has presented her husband with a bonny boy, and that both are doing well. Congratulations.

Holborn Empire C.C.

The Holborn Empire cricketers continue on their victorious way, their latest victims being the "Evening News" C.C., whom they beat last Sunday at Mottingham-lane, Eltham, by 67 runs to 40. Tommy Fitz-Gibbon, acting manager of the Holborn Empire, was the skipper.

Lewisham Hippodrome C.C.

At Preston-road, Wembley, last Sunday, the Lewisham Hippodrome C.C. met the Palladium C.C. The visitors (Lewisham) made 34 and 49, and the Palladium 20 and 31 for 8.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that 14 death levies are now due on the 1924 book. Red stamps 24.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild wish to thank Mrs. Thorborn for her hon. committee subscription of 10s. 6d. and a donation of £1; Miss Florence, for a collection of £2 19s., £1 10s. of which was collected from "Some Hustle" Co., 10s. from "Bill Out of Work" Co., and 19s. from "Shuffling Along" Co.; and Mrs. Charles Linton for a collection of £1 from "It's Quite Alright" Co.

"Forget-Me-Not Day."

The wet weather last Wednesday was very bad for the collection. Further details as to the amounts collected will be published next week. The committee would like to take this opportunity of thanking those ladies and gentlemen who were good enough to collect.

Death of Louis P. Sefton.

We regret to hear of the death on Sunday morning last of Louis P. Sefton (Lou. Sefton), after a long illness, which he bore with great fortitude. He was for a time associated with the Bros. Chirgwin in the busking days, and was with them on the memorable occasion when G. H. met with the mishap to his eye which suggested the "White-eyed Kaffir" make-up.

"The Round Up."

"The Round Up," John Lester's most obstinate success," finishes its wonderful run with the fortnight's engagement at the Winter Gardens, Blackpool, terminating Saturday, the 21st. "The Round Up" will be shelved for a few months, and an all-new production will be made ready for an August première. This production will be on altogether new lines as to staging, lighting and material, and will, of course, include those versatile boys, Harry and Burton.

Business and Pleasure.

Harry Lester sails for New York on the Leviathan Tuesday, June 24, for recreation and in search of certain musical novelties for the new production, while Brother Burton will motor to Land's End on an alfresco holiday, during which he hopes to unearth some new ideas for his famous band.

Death of Mr. J. Wilder.

We regret to record the death, last Thursday, of Mr. J. Wilder, at the age of 68. Mr. Wilder was senior partner of the firm of W. and J. Wilder, of Birmingham, and was well known in the profession in connection with the booking of artists for various functions.

Film Studio for Sale.

On Thursday next Messrs. Goddard and Smith will offer a completely equipped film studio for sale by auction in their Estate Auction Hall, 22, King-street, St. James's. The premises are freehold, situate close to the station at St. Margaret's-on-Thames, and are being disposed of with the up-to-date electrical equipment and lighting effects, stage properties of every description, and a large quantity of loose material, by direction of the receiver and liquidator of the Alliance Film Corporation.

Where Some of Our Stars Are.

The bill for the Tivoli, Sydney, for the first week in May, contained the names of Florence Smithson, Noni and Horace, Jay Laurier, Tom E. Finglass and Will Hay. Variety is evidently in demand "down under"!

Wally Dewar.

King Carnival reigns at Blackpool this week, and adding materially to the funmaking are Wally Dewar and the Follies Band, who are proving immensely popular at the Trocadero Ballroom.

Death of Ernest Willson.

Many friends in the profession will regret to learn of the death of Ernest Willson, a member of the well-known Willsons, theatrical printers, of Leicester and Nottingham. Mr. Willson died at the comparatively early age of 57 on Thursday last.

Australian News.

An interesting letter is to hand from Billy D'Haven, Noni's partner. He writes from Sydney that Noni has made a sure hit with the Australians, and they have been booked for another ten weeks. He mentions that Will Hay, Carr Lynn, Niblo and Doris, Rene Riano have all done wonderfully well. Mark Daly is making a big success in "Nellie Kelly" and "The O'Brien Girl," and Alec. Regan has been engaged to play in "Battling Butler," following his variety engagements, Edgeley and Dawe, with the Dick and Dorothy Trio, are running their own company around Australia, New Zealand and Tasmania, and doing very well. Arthur Prince was a real sensation in Melbourne. Bert Weston is very popular, and Bessy Clifford is doing fine on the Fuller circuit.

Billy says the Australians are still talking of the success made by the Two Rascals and Harry Ristori, and he adds a P.S. to his letter which reads: "Robb Wilton has left 'em still talking out here. He certainly made a marvellous success, and he had a marvellous send-off, too. We witnessed his last performance before sailing for home. Oh! Wonderful." Billy and Noni send their regards to all friends here and will be pleased to greet them again.

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6.30 HOLBORN EMP. 9.0
THE TWO BOBS. FRED BARNES. PERCY HONRI. ERNEST HASTINGS. DAISY JAMES. BILLY SIMPSON. MIHILL JOHNSON SISTERS. STELLA & PARTNER. THREE MAHERS. JOLLY JACK TARS.

6.45 KILBURN EMPIRE 9.0
The Westbourne Productions Offer You "LAUGHTER (UN) LTD." A Musical Revue. Including— VINE & RUSSELL. JOE YOUNG. DORANE & WOOD.

8.30 LEWISHAM HIP. 8.45
Lucien Beck Presents a Norman Lee Revue— "RENT FREE." The Adventures of Nobby Clark, V.C. Written and Produced by Norman Lee. FREDDIE WOLGAST. MARY NEIL & CO.

6.45 CAMBERWELL PL. 9.0
E. B. Seener Presents— "A TRIP TO PARIS." A Musical Extravaganza, Featuring— E. B. SEENER. CON INGHAM.

6.45 GRAND, Clapham J. 9.0
Lionel Bute (by arrangement with Alfred Butt and Anthony Prinsep) Presents— "BLUEBEARD'S 8th WIFE." Direct from the Queen's Theatre. Cast Includes— CLAYTON-GREENE, ANTHONY HOLLES, and MARY MAYFREN.

6.45 HAMMERSMITH PL. 9.0
ERNIE LOTINGA in "CAPITAL LEVY." A Dramatic Comedy Burlesque in 3 Acts. Written and Produced by Norman Lee. Supported by— ADOLPH LUCK, JOHN GREAVES, and KATHLEEN BARBOR.

6.45 ILFORD HIPPO. 9.0
George Sax Presents— An Entirely Different Musical Extravaganza— "GOING SOME." In Three Goes. Cast Includes— THE MELODY MIXERS. LENA & LEWIS. LEWIS HARDCASTLE. EDDIE EMERSON.

6.45 SHOREDITCH OLY. 9.0
Firth Shephard, Ltd., Presents— "LITTLE MISS PUCK." A New Song and Laugh Revue. Brilliant Cast includes— MADGE WHITE. JOHN E. COYLE.

6.30 CROYDON EMPIRE 8.45
THE GREAT CARMO. The World's Colossus of Mystery "MAGICAL MOMENTS." A Musical Comedy Revue Including a Gigantic Living Zoo of Magnificent Wild Animals.

6.45 ISLINGTON EMPIRE 9.0
Sydney Productions Present The Record Breaking Revue— "THERE YOU ARE, THEN." Cast Includes— TEDDIE MORRIS. LILY HARTLEY. THE ALABAMA SYNCOPATED BAND.

6.45 POPLAR HIPPO. 9.0
Arthur Gibbons Presents— "THE ROTTERS." A Tale of a Respectable Family. By H. F. Maltby.

6.45 WILLESDEN HIP. 9.0
Arthur Gibbons Presents— The Famous Farcical Comedy, "OUR FLAT." Featuring— LESLIE KYLE. ELLEN HARE. WINIFREDE NELSON and GEORGE PERCY.

6.45 ROTHERHITHE HIPPO. 9.0
The East London Players (Direction, Miss Dorothy Mulford) Present— "HER WEDDING NIGHT."

6.45 COLLINS'S. 9.0
The North London Players (Direction, Miss Dorothy Mulford) Present— "THE SHEIK AND THE WOMAN."

LONDON VARIETY THEATRES.

THE COLISEUM.

London's sights have been added to. In addition to the Tower and the British Museum, the revolving stage of the Coliseum is now on view to parties led by a lecturer. Will the glamour of the footlights survive familiarity of this kind? In some cases it might be dangerous—but a programme that includes Violet Vanbrugh in "Evening Dress Indispensable," Argentina of the magical castanets, Muriel and Ernest Butcher's fragrant folk songs, and several other attractions besides, can be relied upon to win strictly on its merits.

Performances that gain approval in these vast marmoreal surroundings have undergone a severe test. Gracie Fields, who makes her first appearance as a single turn since "Mr. Tower of London" was launched, must realise the need of a greater effort than the Alhambra calls for. Fortunately, the play of her features is so boldly expressive that, though her gifts show to the best advantage in intimate surroundings, she is called before the curtain to add another song to her "turn."

Following the success of the "Whirl of Girls," Maggie Dickinson presents us with a "super revuette," which is just as brisk and still more charming. It is called "The Sauce Box," after a song about "The Sauce Box Girl," which Syd Culver sings while the "Exquisite Six" impersonate the new feminine ideal that is to replace river girls, cabaret girls and high-brow girls. Maggie Dickinson contrasts her contributions admirably. Her urchin who hymns the joys of being among the "People Like Us" is chirpy. Her Pierette, mourning for a dream of Pierrot that can never come true, is pathetically wistful. Al Clark interprets her dance vocally, but her dance tells the sad little tale matchlessly.

Boisterous spirits distinguish J. W. Birmingham's Band. Their selection of tunes—"Down on the Farm," "Horsey, Keep Your Tail Up," among many others—is irreproachable from the popular standpoint, their playing is masterful, the orchestration ingenious, and the conducting expressive of human qualities. But the touches of humour are the crowning triumph. To hear the banjoist with his jolly round face and bald head sing "Why Did You Teach Me to Love You?" in a plaintive falsetto is a memorable experience.

If you wish to realise the grace and thrills of skating, watch Rose and Honey and Olly Morrison whirl, glide and dance. Milton Hayes will regale you with nonsense and moral exhortations. Fritchie, with his laughable tumbles, and "Statues That Talk" with imitations of music-hall celebrities.

There was quality, too, in the entertainment of Edward Cahill and George Brooke, a pianist and vocalist respectively, from Australia. The latter used a cultured voice in several ballads, of which an Aboriginal song about a native boy, and one with the refrain "The Lil' Fat Fellow With His Mammy's Eyes," proved most entertaining. Mr. Cahill played the piano superbly, a long, classical piece being loudly applauded, while his rendering of "The Minstrel Boy," with wonderful variations, was similarly appraised. Jack Stocks lived up to his reputation as a woman-hater. His quaint incisive style gave to his witty song about "Wives of All Nationalities" an additional appeal. Wedded felicity is also satirised in his number, in which the latest airs, fitted with excruciatingly funny words, supply the choruses. Mr. Stocks reaped a harvest of laughs.

Abundant merriment was also aroused by the Great Wieland, who deputised for Barbette. His droll resourcefulness and novel tricks kept the house in the highest spirits. Magic in its most entertaining form is presented by Oswald Williams, who opens with an amusing development of "A Boy's Box of Tricks." The "Jewel" illusion, in which a lady wearing a costume composed entirely of dazzling stones is conjured up out of a pocket handkerchief, is both baffling and beautiful, and "The Dizzy Limit" is reached when Miss Rae Warwick, having changed her jewels for an Eastern robe, is made to disappear from a rope hammock before one's very eyes.

A remarkably clever act is presented by Manuel and François, one a rotund acrobat with a sense of humour, and the other a tumbler and bearer of extraordinary strength. They came first, but received every evidence of approval. Daisy James sang about Farmer Giles in London, but was at her best in a recital in song of a charabanc ride to Southend, for which she was encored. Our Palace Girls continue to gambol gracefully, their sleigh-bell dance being particularly enjoyed.

HOLBORN EMPIRE.

"Tommy" FitzGibbon, the popular young assistant manager of the Holborn Empire, is in charge here this week, during the absence of Mr. Bert Adams, who returns from holiday-making at Boscombe next Monday. The bill is an attractive one, with comedy predominating. In that popular sketch, "Parker's Burglary," for instance, there is no need for Charles Austin to burgle the laughs; they come to him gratuitously, and in good volume. As Simple Parker, the novitiate burglar, with an out size in suits, an in size in hats, and a fund of impromptu "business," Charles gets over without an effort. Gus Sharland, Blanche Maynard, and Arthur West are excellent supporters. Duncan and Godfrey's new sketch, "Under the Lamp-post," is capital entertainment. A quarrel between a sailor and his girl is the medium again for good Cockney patter, and the making-up, helped by a black-out, rounds off a sketch which is full of laughter-making ingredients.

Elsie Bower and Billy Rutherford are an irresistible pair. Elsie is a natural comedienne (in purely low comedy character parts she would win many laurels) and a talented pianiste, while her partner is a finished entertainer with a gift for mimicry and polite burlesque. "Love-sick Blues" fits them like the proverbial glove. Tucker, as usual, sings and fiddles and dances his merry syncopated way, and gives us more pleasing evidence of that falsetto of his. As "Mrs. Bingle Bangle," the boarding-house keeper, Dolly Elsworthy tells us musically of the lapses of seaside landladies. Her cross-talk with Mr. Clarke-Richardson, the musical director, is good fun. Herbert La Martine is the clever dancer who, with a talented partner, utilises a staircase as a dance-floor. Ballroom and acrobatic evolutions combine to make their act a very pleasing one. George D'Albert is breezy and topical in "It's a Funny World to Live In," and he shows us yet again that he is master of monologue. Jennie Hartley has two splendid numbers in "Now, now! Give Over!" and "Oh! Won't the Vicar be Delighted!" Hamel and Assistant are entertaining in a comedy bar act, and The Shanghai Three give a strong man juggling performance in a magnificent Oriental setting.

THE ALHAMBRA.

Never again, so they say, will "Mr. Tower of London" come to the Alhambra. While too polite to question managerial pronouncements, we feel forced to point out that one of the aspects of success is its obstinacy at unexpected seasons. Archie Pitt's revue has lasted six years. This proves that the public like the show enough to see it time and time again. Therefore we shall refuse to believe in any limitations of its booking capacity until Mr. Tower has been laid to rest under a stone marked "R.I.P.," weighing many tons. But with six years to its credit, it may defy time.

Yet we have to confess that its fate seems to depend on Gracie Fields. Clever as the rest of the principals are, none of them could step into her shoes. Her burlesque of "The Sheik" is not only a highly comical display of eccentric gesture and intonation, but has the effect of subtle satire. Besides playing tricks with the words, she burlesques the idea. All sentimental flappers who dream romantic dreams of the desert should be brought to see Gracie Fields putting her finger to her nose at an imaginary strong man under the pretence of performing an Eastern dance. There is no need to enumerate all her talents at this date, but a passing tribute to her acting in the police-court scene must be paid.

The chorus is better than ever. Their dancing in "The Stunt's Concert Party" is as precise as well-adjusted machinery, but as alluring as only the movements of lithesome limbs can be. In this scene all the company shine, especially when singing "Felix"; but Archie Pitt makes a notable hit with "Let Me Introduce You to My Family," a number that has the additional virtue of bringing each member of the chorus to your notice in a bewildering variety of brightly-coloured frocks. The 'bus-top is again very popular. Here Victor Thomas as the Little Boy and Edith Fields as the Little Girl provide a lot of fun. Here again, however, Archie Pitt as the driver and Gracie Fields as the girl who annoys him, are the audience's chief delight.

VICTORIA PALACE.

The artistic note is very pronounced on the current bill at the Victoria Palace. The delicately wrought cameos of character of Ella Retford are as delightful as ever. She introduced on Monday a new song about the perfect lover, written by Earle Thurston, who accompanied at the piano. Of the four other songs she contributed the best-liked were "The Hurdy-Gurdy Man" and that in which she loads with reproaches the conductor of the orchestra. A delicious dance added to "Wyoming" emphasised her success.

The Camberwell Palace.

When Mr. Bert Vasco, the popular manager of the Camberwell Palace, returns from his holiday next week he will find that considerable progress has been made with the redecorating of this house. The building is being repainted, and re-seating is taking place in some parts. Green, gold and black are some of the chief features so far as colouring is concerned, and the interior of the hall already makes a brave show in its new "make-up."

During Mr. Vasco's absence Mr. A. C. Rowlands is undertaking the managership, and despite the "Wet Paint" notices, he has proved an excellent custodian of the traditions of the popular house of variety.

Sparkling Mozelles.

The Sparkling Mozelles opened at Ramsgate Palace Theatre on June 9, and met with great success with their clever simultaneous dancing and singing act. These talented artists are well booked ahead for pantomime, &c.

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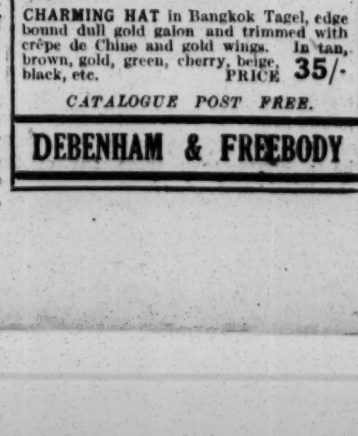

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FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; B. M. and Mus. D., Mr. H. Rushworth; A. M., Mr. C. E. Denham.—The Co-Optimists afford much new matter for their season here. Miss Phyllis Monkman is a great favourite, and Melville Gideon sings several songs of merit in an engagingly expressive way. Stanley Holloway adds to the vocal strength of the company, and Mr. Wolseley Charles plays the pianoforte with distinction, while Mr. Gilbert Childs, Mr. Austin Melford, and Mr. David Burnaby, of course, supply much of the comedy. In this Miss Gwendoline Brogden assists to some purpose, and the sprightly efforts of the Misses Babs Valerie and Doris Bentley add to the pleasure which a crisp and well-designed entertainment produces.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. W. Bradbury; B. M. and Mus. D., Mr. H. Rushworth.—Mr. Henry Baynton concludes his Shakespearean season this week. On Monday he presented "Othello." He made the Moor a gallant, passionate and jealous soldier, with some fine nuances of feeling which meant a portrayal thoroughly interesting and gripping. Miss Glossop Harris became an appealing Desdemona. The parts of Iago and Roderigo, of Desdemona's father, and of Cassio were capably taken by Mr. Campbell Fletcher—who was indubitably a plausibly scheming and Janus-like villain—Mr. John Tanner, Mr. Kenneth Wicksteed, and Mr. Frank Randall respectively. Miss Sylvia Shaw, too, was a telling Emilia.

ALEXANDRA.—P. & M., Mr. Leon Salberg; A. M., Mr. Finch; Mus. D., Mr. David Cochrane.—The musical revue, "Are You Better?" provides a capital entertainment, thanks in part to a fine cast, which has made good in previous productions. Will Beanland, Jimmy Wright, and Jimmy Wray contrive to get the maximum amount of comedy out of their parts, while Gwen Wales, as leading lady, certainly makes a hit, both by her singing and general vivacity. Little Freddie Hackin, with the Six Goebeans, and Irene and Monica, in their specialities, with Megan Lloyd, Edna Rainbow, and Connie Jones, complete a gay and brightly amusing show.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. G. F. Kimberley; A. M., Mr. John Croudace; Mus. D., Mr. Geo. Ridding.—"Casey's Court," an amusing show by Will Murray, was given with great success on Monday. The author takes the part of Mrs. Casey, and obtains plenty of fun out of it. Fred O'Malley gives capital support, and also prominent are Robins and Whalley, John Mooney, Roy Leo, Rivoli, Bob Robertson, Charlie Grieve, Pat Havlin, and Albert Greenaway, with, among the ladies, Peg Henderson, Cathe Gunter, May Jones, and Lily Power, together with the Wee Fellow.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. F. Allen, junr.; Mus. D., Mr. Gilbert Smith.—The presentation of the act in which Professor Mellini affords the public an opportunity of seeing Nereide is another instance which baffles ordinary humans. He produces a lady from a water tank (not from a cabinet), which apparently contains nothing but water a second before. Naughton and Gold, those two Scottish comedians with an agreeable strain of humour, find an appreciative audience; and May Henderson, with some new patter, receives, as usual, a hearty welcome, which is fully deserved. The Femina Quartette, with Estelle Mark as vocalist, prove how popular they are; and Tom E. Hughes introduces several character studies in his own droll way. Albert Navarro, the juggler, and Gilbert and French, in their amusing simultaneous performance, are also in the bill.

EMPIRE. — P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; Mus. D., Mr. J. Clegg.—"Seeing Life," the revue, by Harold Simpson returns to Birmingham with some additional scenes, which are happily selected. Edwin Lawrence finds ample scope for comedy situations, and does exceedingly well; while Jane Ayr is a most charming heroine, with a voice which is distinctly pleasing. There are several other artists who quickly gain one's interest. John Harcourt, George Doonan, Ernest Lester, and Hilda Newsome; while Lily Lapidus, Frank Jarvis, and the Lawrence Tiller Troupe add to the attractiveness of the show.

CARDIFF.

NEW THEATRE.—M. D., Mr. Robert Redford.—Mr. Robert Redford winds up his summer season this week with one of the most important engagements, Sir Frank Benson and his Shakespearean company making a welcome appearance. On Monday night the famous actor was seen in "The Tempest." The repertoire includes "Twelfth Night," "The Merchant of Venice," "A Midsummer Night's Dream," "The School for Scandal," "Julius Cæsar," and "Macbeth."

PLAYHOUSE.—G. M., Mr. H. R. Woodcock.—The "Q's" are at this house this week. A delightful entertainment is given by this talented troupe, who are billed as appearing "in a whirlwind of everything"—a very appropriate description of their performance. The company consists of Miss Winnie Steele, Miss Mabel Silvester, Miss Joyce Cornish, Messrs. W. B. Steel, Leon Flort, Eric Faversham, and Chas. Hutchins.

EMPIRE.—M., Mr. C. T. Hutchison.—Revues are always an attraction at the Empire, especially when they are Mr. Harry Day's. "Ideas," which is a "Harry Day" production, devised and staged by Mr. Charles Henry, is a song, fun, and dance show, full of life, wit, handsome dresses, and goey music. The principals are Jack Clifford, Dan Young, Robert MacLachlan, and Irene Shamrock, well supported by Melville Birley, Betty Maitland, Dorothy Hood, Teddie Fynch, and Bert Comerford, while Laurence Tiller's Babes and Hazel Elliott's Kandy Kids render valuable assistance.

GLASGOW.

KING'S, LTD.—M. Ds., Mr. F. W. Wyndham and Mr. G. T. Minahull; B. M., Mr. Hugh Macfarlane.—The Macdona Players, in repertory of Bernard Shaw plays, entered on their second week on Monday, when "Man and Super-Man" was presented. The company includes Miss Valerie Richards, Miss Nora Macdona, Miss Florence Jackson, Miss Stella Leigh, Miss Bessie Rignold, Miss Edith Ife, Messrs. Howieson Culn, Tom Mowbray, Ernest Stidwell, Arthur Claremont, Ronald Peat, and George S. Wray. "Man and Super-Man" was repeated on Tuesday and on Saturday matinée, and evening, Wednesday, "Pygmalion"; Thursday, "You Never Can Tell"; on Friday, "Fanny's First Play."

METROPOLE.—M., Mr. John Walker; Mus. D., Mr. J. W. Graham.—Considerable success is attending "The What-Nots," presented by Robert Aitken. It is a bright little show, in which Bob McCaig and Jim McCaig are responsible for many clever items. Edie Haley, a favourite locally, is excellent in catchy chorus numbers, whilst the singing and dancing of the Dorina Girls are also much enjoyed.

OLYMPIA.—M., Mr. W. Scott-Buccleuch; Mus. D., Mr. John Henderson.—The management here have inaugurated a dramatic season when Arthur Hinton and his dramatic company present (on Monday, Tuesday, and Wednesday) "The Broken Doll" On Thursday and Saturday the production is "The Wanton," and on Friday evening "Trilby." Leading parts are taken by Peggy Courtenay and Arthur Hinton.

PAVILION, LTD. — M., Mr. J. Kirkpatrick; Mus. D., Mr. Howard Croft.—This week Miss Lee White presents the revue, "Let's Go," in which she and Mr. Clay Smith have excellent opportunities for some clever business. They are supported by a well-balanced company.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. J. Wark; M. D., Mr. Henry Farmer.—The excellent variety company here includes Jan van Albert (Lofty), the Dutch giant, who stands 9ft. 3½in. A great contrast to this giant is a little fellow from Switzerland (Seppetoni), who is some 33in. in height. The Two Rascals and their two assistants are great, while Fred Curran's rich humour is always heartily enjoyed. Also here are King and Benson, in a delightful musical trifle, "This and That"; Rich and Galvin, a very amusing pair; Harry Herbert, adding to his reputation as a fun maker; and Renee and Godfrey, the juvenile English dancers, featuring some beautiful examples of their art.

ALHAMBRA, LTD.—M. Ds., Sir Alfred Butt and Mr. R. H. Gillespie; B. M., Mr. E. Crossley Taylor; Mus. D., Mr. Arthur E. Godfrey.—Miss Ethel Levey is at the Alhambra this week, where she gives an inimitable rendering of some of the numbers that have made her name so popular. The Versatile Three, excellent vocalists and instrumentalists, provide an attractive turn; and the dancing of the acrobatic and graceful kind by Misquette and Maxly was also much appreciated. Malcolm Neil, the well-known bass, was in excellent voice and sang effectively. Harry Ford is a capital comedian, who worthily upholds his reputation. Further enjoyment is forthcoming from Carne and Kellaway, eccentrics, and the Buckleys, who introduce an element of comedy into their original turn of hat juggling.

LIVERPOOL.

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Sam Hague.—Here we are having another visit by the excellent Macdona Players, who, on Monday evening, gave a fine presentation of Barrie's "Quality Street." This exquisite gem came as fresh as ever to those who appreciate a good work well done, and it was shown that the company in every instance grasped the spirit and beauty of Barrie's story. Mr. Clive Woods handled the rôle of Valentine Brown with careful command, Miss Evelyn Culver charmed with her Phœbe, being well supported by Miss Rossie St. John in the part of Susan Throssel. Valuable work was also done by Godfrey Ward (Ensign Blades), George Chamberlain (Lieut. Spicer), Charles Ceguin (Recruiting Sergeant), Cyril Mann (Waterloo Veteran), Violet Beatrice (Patty), Winifred James (Fanny Willoughby), Madge Trenchard (Miss Willoughby), Ida Long (Miss Parratt), Eileen Day (Harriett), Betty Allen (Henrietta), Ida Teather (Isabella), and Edmund Clowes (Master Thomson).

PLAYHOUSE.—L. & M., Liverpool Repertory Theatre Co., Ltd.; L. & M., Miss Carpenter.—"Zack" is in its last week, prior to this theatre closing for the summer vacation. During its short run it met with much acceptance, and but for the fact it was presented so late in the season would undoubtedly have had a stay as long as Harold Brighouse's other work, "Hobson's Choice."

HIPPODROME.—M. D., Mr. Charles Gulliver; M. & L., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—Harry Slingsby's "Zip" revue is affording great delight here, not only on account of its many attractive qualities, but also by reason of the fact that Billy Caryll and Hilda Mundy are at the head of a capital all-round company. The former is exceedingly droll, and causes general laughter throughout the twelve scenes of fun, melody, and dance. Principal among the supporters are Mareski, Dora Dolaro, Jack Skelbo, Phyllis Pleydell, Charles Weaver, and the Wallace Orton's Yama Quintette.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks.—Revue is a very popular dish at this north-end house, some smart little shows putting in an appearance from time to time. This week we are having Mrs. Harry Zahl's "What Ho!" in which appear Les Somonoff, Bert Davies, Bros. Fordyce, Maurice Every, Josie Castello, Terise and Tait, and the Sisters Leclair. Several interesting specialities are introduced, and the Russian dancing by Nabby's troupe is much appreciated.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—A capital variety bill is headed by Billy Reeves and Co. in the amusing sketch, "The Right Key, But the Wrong Flat," which goes as well as ever. Cordial appreciation is shown of the singing of the Welsh Miners, in a neat scena. Vera Hind has some attractive songs; the popular coloured duo, Smith and Johnson, are on another visit; some clever playing of the xylophone is shown by V. M. Gaston; and others in the programme are Syd Moorhouse, comedian; Dorothy McBlain, comedienne and whistler; and the Octago Bell Trio, novelty equilibrists.

MANCHESTER.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall; Asst. A. M., Mr. T. C. Hickson.—Prior to the closing of this theatre for the summer vacation, patrons are provided with a change from the usual fare by Mr. John Drennan's presentation of the Lowell Thomas moving picture monologue "Thro' Romantic India," a very fine natural coloured production, combined with talk and Oriental music, and showing most interesting scenes in India, Afghanistan, Kashmir, and Tibet.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—There is a tempting bill here this week, with Con Colleano at the top, assisted by Miss Zeneto, in his wonderful wire act; George Bass, the popular comedian, quaint as ever; the Grotesque Jovers, evoking both laughter and admiration; Marie Lawton, giving a most enjoyable performance on the harp; and capital turns by Clay Keyes, the Ace of Clubs; Fox and Clark, dancing comedians; and Charles Manny and Lillian Clay, in a comedy sketch.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. H. Boyle; Mus. D., Mr. P. O'Callagan.—Messrs. Smith and Milestone are doing well here with their musical burlesque, "Come In." Humour, scenery, and dresses are up to a high standard, and the company exploiting the show include Jack Herbert, the Four Quaint Q's, and Violet West, supported by many other clever players.

OSBORNE THEATRE. — P., Messrs. Broadhead and Son; A. M., Mr. Robert Sharples; Mus. D., Mr. Eric Malcolm.—The Broadhead Dramatic Company established here are still maintaining interest in the revival of former favourite dramas, the current attraction being a smartly-played production of "Arrah na Pogue."

METROPOLE THEATRE.—P., Messrs. Broadhead and Sons; A. M., Mr. Rex Sugden; Mus. D., Mr. Albert Heyes.—The Broadhead Dramatic Company have here their production of Sir Hall Caine's great human play "The Manxman." The emotional appeal is strongly brought out, and especially excellent portrayals are given by Monica Holmes as Kate Cregeen, A. Archibald as Dan, Victor Rae as Pete, Ray Jackson as Philip Christian, Vane Tempest as Ross Christian, and Fred Granville as Cæsar Cregeen.

KING'S, LONGSIGHT. — P., Messrs. Broadhead and Son; A. M., Mr. George Steel; Mus. D., Mr. Chas. H. Bayley.—The Broadhead Dramatic Company are worthily engaged here in a reproduction of Walter Howard's stirring military drama, "Second to None," with William Heilbronn and Dennis Renton playing the two brothers, Harry and Frank Wilding, Milton Curtis in the rôle of Capt. Philip Mannering, and Clifford Rean as Sergt. Jack Horseman. Powerfully played, these parts are supplemented by many other interesting ones, chiefly those of Nell and May Greystone, admirably filled by Ivy Shepperd and Marie Paxton, the Col. Greystone of Edgar Milton, and Sergt. Flutters and his wife by J. Forbes Knowles and Leah Corentz.

RUSHOLME THEATRE. — P., Mr. Arthur W. Belt.—The Manchester Repertory Players continue their good work here, and are seen this week in Vincent Douglass's comedy "The Optimist," which is well received by good audiences.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. Thos. Wrathmall.—Mr. M. Klit-Gaarde presents here with success the "Nine o'Clock Revue." A strong company includes, besides Mr. Klit-Gaarde himself, Maria Minetti, Marie Royter, Leedam Stanley, Hugh Rene, William A. Scott, Thomas Lawes, Ivy Barratt, Helen Macardo, Myrtle Dawn, and Phyllis Bourke. Some special dances are provided by E. Albert and Gola Betti.

HIPPODROME. — M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson.—The musical comedy, "Katinka," is playing here twice nightly to full houses. Constance Neville (Katinka) and Norman Greene (Boris) are at the head of a capable cast. Some pleasing dances are arranged by Edward Dolly, and the orchestra is under the direction of B. J. Paterson.

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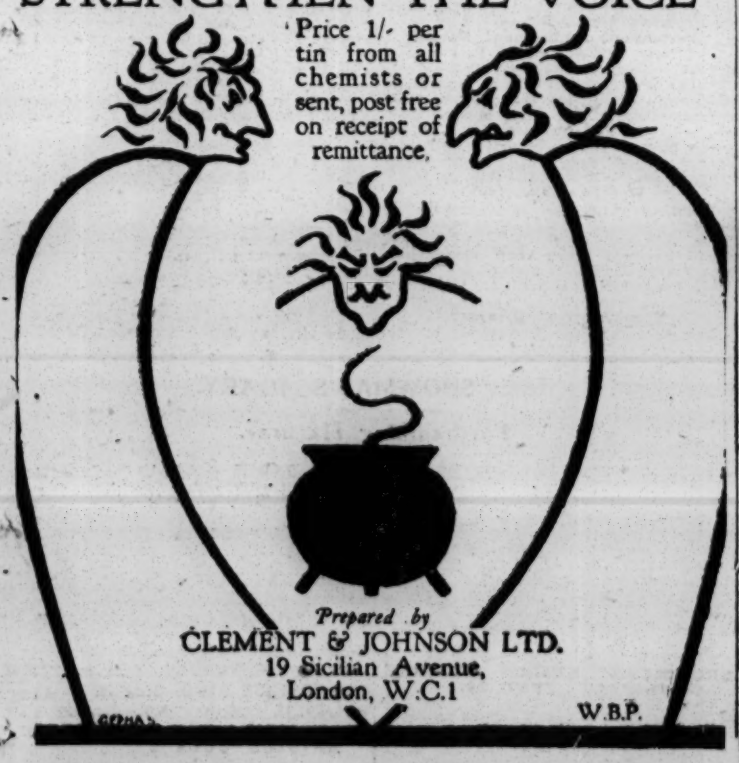
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NEXT WEEK'S CALLS.

MONDAY, JUNE 23, 1924.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JULY 14 NOW DUE.

ALBANY WARD THEATRES.

NOTE.—Rehearsal at all theatres at 1 p.m., with the exception of the Jubilee Hall, Weymouth, which is at 12 o'clock.
GUERNSEY ST. JULIANS.—"London to New York," June 23 and 24.
JERSEY ALHAMBRA. — Variety as booked.
JERSEY OPERA HOUSE. — "Maid of the Mountains."
WEYMOUTH JUBILEE HALL. — "Paradise Alley."
YEOVIL PALACE.—"London to New York," June 26, 27, 28.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Nan Storey.
IPSWICH HIPPODROME (rehearsal, 11.30). — Vas-Chas. Productions present "The Sunbathers."
IPSWICH LYCEUM THEATRE. — The Life Story of John Lee.
NORWICH HIPPODROME (rehearsal, 2).—Fidora and Podrecca present The Marionette Players.
NORWICH THEATRE ROYAL.—"The Yellow Ticket."
PAISLEY RINK PALACE (rehearsal, 12).—Ray and Richmond.

BROADHEAD TOUR.

ASHTON-UNDER LYNE EMPIRE HIPPODROME.—Messrs. Oxford Productions present "Fun in a Cabaret" Co.
ASHTON-UNDER-LYNE PAVILION THEATRE.—Jack and Kitty Noyes, pictures, and company as booked.
ECCLES CROWN THEATRE. — The Broadhead Dramatic Co. present "Sorrows of Satan."
LIVERPOOL PAVILION THEATRE.—Dan Leno, junr., The Mandels, Tubby Turner, Betty Butters and Boob, McLean Twins, and company as booked.
MANCHESTER EMPRESS THEATRE.—Photoplay entertainment.
MANCHESTER HULME HIPPODROME.—Beryl Beresford, Eddie and Roy Vanwyck, Eight Welsh Miners, Smith and Johnson, Darcy and Partner, Vera Hind, Lloyd and Montrose, and company as booked.
MANCHESTER JUNCTION THEATRE.—Pictures, and company as booked.
MANCHESTER KING'S THEATRE.—Chas. E. Clarkson presents "Hello! Blackpool Carnival" Revue Co.
MANCHESTER METROPOLE THEATRE.—The Broadhead Dramatic Co. present "Honour Thy Father."
MANCHESTER OSBORNE THEATRE.—The Broadhead Dramatic Co. present "The Old Home."
MANCHESTER QUEEN'S PARK HIPPODROME.—Messrs. Imperial Productions present "Parish Relief" Revue Co.
MORECAMBE WINTER GARDENS.—Photoplay entertainment.
PRESTON PALACE THEATRE.—Photoplay entertainment.
PRESTON ROYAL HIPPODROME.—Otago Bill Trio, Damsell and Boy, Jack Stocks, Mark Wain, Bert Terrell, Dave Bryant, Billy Barclay and Partner, May Sherrard.
SALFORD ROYAL HIPPODROME.—Royal Operatic Trio, pictures, and company as booked.

LONDON SYNDICATE HALLS.
(See page 15.)

LONDON THEATRES OF VARIETIES, LTD.
(See page 10.)

MACNAGHTEN CIRCUIT.

Rehearsal at all halls at 12 o'clock.
BLACKBURN. — Reg. Bolton presents "Hot Pot."
BRADFORD.—Jackson Owen presents "Episodes."
BURNLEY. — A. E. Miles and Alice Maude present "Marguerite."
CARLISLE.—Webb and Page present "Fifty-Fifty."
HALIFAX.—T. Elder Hearn presents "Rumours of 1924."
HUDDERSFIELD.—Hilda Stewart presents "Has a Wife the Right?"
LEICESTER.—Company as booked.
SOUTHAMPTON.—Jack Cromo presents "The Goods."
WARRINGTON.—Billy Matchett, Florrie Forde, Stewart and Ray, Edward Victor, The Jays, Griff, R. W. Willey.

MOSS' EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Ross and Budd, Hans Shishtl's Wonderettes, Frank Benson, Harry Weldon, Kirkby and Hudson, Elkins, Fay and Elkins.
BIRMINGHAM GRAND (rehearsal, 1).—The Playgoers' Syndicate present "Scotch and Polly." Cast includes Tommy Lorne and Betty Green.
BRADFORD ALHAMBRA (rehearsal, 12.15).—Harry Day presents "Crystals." Cast includes Kitty Colyer and Jimmie Leslie.
CARDIFF EMPIRE (rehearsal, 1). — Harry Day presents "Ideas" (2nd week).
EDINBURGH EMPIRE (rehearsal, 12). —King and Benson, The Two Rascals, Jan Van Albert, Fred Curran, Malvina, Hal Wright, Renee and Godfrey.
FINSBURY PARK EMPIRE (rehearsal, 1).—"Jocko" (the Performing Crow), "The Wager," Lena and Peggy Chisholm, Dotson, Owen McGiveney, Phil Rallis Duo, Billy Bennett, Daisy Griff.
GATESHEAD EMPIRE (rehearsal, 1).—"House Full."
GLASGOW ALHAMBRA (rehearsal, 11). —Jenny Golder, St. Juste and Higgins, Whit Cunliffe, Lillian Burgiss, Naughton and Gold, Cornalla and Eddie, Albert Navarro.
GLASGOW EMPIRE (rehearsal, 11).—Tom Arnold presents "Love and Laughter." Cast includes George Jackley and Mamie Soutter.
HANLEY GRAND THEATRE (rehearsal, 1.30). — "Ginger." Cast includes Hedges Brothers and Jacobson, Dick Tubb, Mona Magnet.
HULL PALACE (rehearsal, 1).—"Tonics." Cast includes Fred Shuff and Dorothea Pinhoe.
LEEDS EMPIRE (rehearsal, 1).—Walter Bentley presents "The Barnstormers." Cast includes Jack Morrison and Ouida Macdermott.
LONDON HIPPODROME (rehearsal, 11). —Moss' Empires, Ltd., present Julian Wylie's "Leap Year."
MANCHESTER PALACE THEATRE (rehearsal, 11).—Fred Duprez and Company in "The 1924 Manhattan Follies."
NEWCASTLE EMPIRE (rehearsal, 1).—Fred Karno presents "The Love Match." Cast includes Billy Danvers and Jean Allistone.
NEW CROSS EMPIRE (rehearsalal, 1).—Harry Day presents "Radios." Cast includes George Clarke and Kitty Emson.
NEWPORT EMPIRE (rehearsal, 1).—Tommy Mostof and Company in "Jig-Saw."
NOTTINGHAM EMPIRE (rehearsal, 1). —Wal Langtry, Terry and York, Jay Whidden, "Nereide," Lily Morris, J. W. Rickaby, Les. Stadium.
PRESTON EMPIRE (rehearsal, 11).—The Raynor Repertoire Co., including Ennis Lawson.
SALFORD PALACE THEATRE (rehearsal, 10.30).—"The Side Show."
SHEFFIELD EMPIRE (rehearsal, 1).—Lew Lake presents "Spinters." Cast includes Hal Jones and Reg. Stone.
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—May Henderson, Robb Wilton, Johnson Clark, Chas. Austin, Tom E. Hughes.
SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Joybells."
STRATFORD EMPIRE (rehearsal, 1).—The Augustines, The Femina Quartette, Trix Sisters, Coram, Wilson Hallett, Harry Herbert, George D'Albert.
SUNDERLAND EMPIRE (rehearsal, 1). —"Come In."
SWANSEA EMPIRE (rehearsal, 2).—B. and H. Levey present "Dancing Time." Cast includes Esta Stella and Jimmie Jewel.
VICTORIA PALACE (rehearsal, 11.30).—Scott and Whaley, Nancy Price and Co., Pinto and Boyle, "Our Palace Girls," Alf. Thomas, Valezzi, Lena Brown, Lily Eyton.
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Oh! Dolly."

STOLL TOUR.
(See page 15.)

VARIETY THEATRES CONTROLLING CO.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Richard, How Could You."
BRIGHTON HIPPODROME (rehearsal, 12).—"The Honeymoon Girl."
LEEDS HIPPODROME (rehearsal, 12). —"Visions."
LIVERPOOL HIPPODROME (rehearsal, 12).—"Wild Oats."
NEWCASTLE HIPPODROME (rehearsal, 12).—"The Times."
PARIS ALHAMBRA.—Period commencing June 13, 1924.—Winston's Water Lions, Musical Navvies, Prince Tchavtchavadse, Niblo's Birds, Atlas Vulcana Troupe, Devilder and Damy, Mlle. Delhery, Two Eddys, Rigols, Charlie Banks, Seattle Troupe, Pirro Sbrana, Rosen, Antonita Torres.
PORTSMOUTH HIPPODROME (rehearsal, 12).—"22 Carat."
SHEFFIELD HIPPODROME (rehearsal, 12).—Les Germaines, Dorothy McBlain, Foster Kershaw, Osborne and Perryer, Samson, Dick Henderson, Mazuz and Mazette.
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"The Gay Young Bride."
SOUTHEND HIPPODROME (rehearsal, 12).—"On the Dole."
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Evening News."

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. Fred Neilson presents "Unemployed."
ALDERSHOT (ALFRED BERT'S MILITARY HALLS) (rehearsal, 12, at Stanhope Theatre).—6 Godwyns, B. O'Conner and Lady, Victor Martin, Gracie Floyde, Big Bob, Harry Tanner, Queenie Roberts, Frank Ivall, Mimie Mann.
ASTON HIPPODROME (rehearsal, 12). —"Drawing the Dole."
AYR PAVILION THEATRE (rehearsal, 1).—"Plum Blossom."
BLOOMSBURY CINEMA. — Miss Lily Silver, Morris and Vane.
BOURNEMOUTH WESTOVER. — Miss Rosalind Chard.
COVENTRY HIPPODROME (rehearsal, 1).—"On the Run."
DERBY HIPPODROME.—Royal Italian Circus.
EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Some Shuffle" revue.
EDMONTON EMPIRE (rehearsal, 12).—Six Brothers Luck's revue, "Forbidden Fruit."
EXETER HIPPODROME. — Marriot Edgar and Co., Dennis Dancers, Three Morrellys, Cliff and Briar, Rolls and Falls, Mellin and Marlin.
GLASGOW PAVILION.—Jack Gallagher presents The Futurists in "Wake Up."
(Continued at foot of next col.)

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"EVENING NEWS," At the Poplar Hippodrome.

Revue in 11 Editions, written and produced by Bert Gunnell, dances by Florence Thurston, and music by Paul Zaharoff, at the Poplar Hippodrome, on Monday, June 16.

Dick Ray's revue, "Evening News," is a topical production. It opens with "What's in the News," sung by Bert Gunnell, and there follow in quick succession a series of news items, such as "Latest Cablegram From the East," to introduce an Eastern scena, latest news from China, depicting a Chinese scena, and so on. The scenery and effects are first class, and the comedy throughout is of the best.

Mr. Jack Fields is a comedian who gets every ounce of fun out of the numerous parts he portrays. A very clever and funny piece of characterisation is his "Jack Ashore," with Mr. James Zola. Miss Dorothy Langley, a charming leading lady, is a great success in various scenes, her "Honolulu Blues" number being particularly pleasing. Miss Florence Thurston repeats her previous successes. Her dancing being a very attractive feature. Mr. Bert Gunnell as a dude is very funny, and Mr. Eric Daunt also scores. Mr. Donald Reid sings well "Shifting Sand," and he and Miss Dorothy Langley, who possesses a beautiful voice, gain loud applause for their "Old London" number. Bobbie James, the Empire Band, and the beauty chorus all contribute to the success.

(Continued from preceding col.)

GOLDERS GREEN HIPPODROME (rehearsal, 12).—"The Return of Sherlock Holmes."
GREAT YARMOUTH HIPPODROME.—"Simple Simon's Baby."
KEIGHLEY HIPPODROME (rehearsal, 12).—"A Week-End."
KINGSTON EMPIRE (rehearsal, 12.45). —Mr. William J. Wilson presents "The Gipsy Princess."
LEITH ALHAMBRA (rehearsal, 12).—Harry Lees' "Leith Entertainers."
LONDON, SHOREDITCH.—Kansas City Ladies' Band, Four Christies, Mme. Walker's Ten Parisian Frolics, Violet Levy, Horace Jones and Lady, Josie Gallimore, Ted Saunders, Dunn and Dee, Kit and Eddy O'Shea.
NORTHAMPTON NEW THEATRE (rehearsal, 12).—"Scandals of 1924."
PENGE EMPIRE (rehearsal, 12).—Ida Crispi and company in "Rattles."
ST. ALBANS GRAND PALACE (rehearsal, 12).—Dorval and Dalcy, Dorothy Colston.
WALHAM GREEN GRANVILLE (rehearsal, 12).—"Three Bags Full."
WORTHING THEATRE ROYAL. — "The Silent House."

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Arrangements have been made with the British Broadcasting Company that Tex Austin will talk on "What is a Rodeo?" (pronounced Ro-day-oh) on Friday.

Sandwich Town Regatta and British Legion Sports.

Tenders are invited for the use of field near the Barbican Toll Bridge, Sandwich, on Thursday, 28th August, 1924. All tenders must be addressed in writing to, and be in the hands of the Hon. Joint Secretaries, 21, New Street, Sandwich, not later than Saturday, June 28th. The Committee do not bind themselves to accept the highest or any tender.

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THE FAIR GROUND.

A WEEKLY REVIEW OF SHOWLAND AND MARKET.

Bank Holiday Business—Eastern Fixtures—Permanent Amusement Parks—Popular and Profitable Preston—Big Liverpool Galas—Pars. from all Parts—Forthcoming Fixtures.

Blackpool Carnival.

The arrangements for Blackpool's better-than-ever carnival proved to be upon an even more elaborate and extensive scale than last year, and although severely handicapped by the inclement weather conditions, the daily programmes were longer, and, if possible, even more interesting. The attendance of visitors was not so good as might have been expected, a fact which lends colour to the belief expressed in many quarters that the magnetic attraction of Wembley will tend to delay the annual seaside rush. The very utmost credit is due to our old friend, Mr. W. Foster, the enterprising publicity manager to the Blackpool Corporation, for the general excellence of the arrangements which necessitated considerable ingenuity to organise, and to the famous clown, "Doodles," of Tower Circus renown, who again officiated as "King Carnival."

At Glasgow.

The recent two-day carnival held in Queen's Park, Glasgow, in aid of the Royal Samaritan Hospital, was unfortunately marred by wretched weather, which heavily depressed both the attendances and the takings. The whole of the Amusement Park was, for the first time, controlled by the Guild officials, and there was a good representative gathering of show-folk. The attractions included H. Irvin's Whales, Stuart's and Taylor's Cake-walk and Mat, H. Wilmot's three devices, Horne's Jumpers and Chairs, C. Wilmot's Gallopers and Brooklyn Slip, McIntyre's Chairs, Swallow's Bicycles, Cadona's Ghost Show, Paulo's and Pinder's Circus Shows, and Joe White's Joy-Wheel, together with some 2,500 ft. of side-stuff.

Bank Holiday Business.

In certain parts of the London district, at all events, showmen had little or nothing to complain of in the matter of Bank Holiday takings.

As is usually the case, money changed hands freely at Hampstead, where the famous Heath attracted as big a crowd as ever, despite the strong counter-attraction at Wembley. Joe and Sally and their bosom pals, Jim and Harriet, still love, for Bank Holiday, to don one another's headgear, and throughout a long day the fun waxed fast and furious.

A host of old friends turned up to receive their accustomed cordial welcome at the hands of genial Mr. Gray, and a jolly throng contributed to a delightful evening at the ever-popular Vale of Health Hotel. Although I did not see it, I learn that the show at Wormwood Scrubbs was a good one, and that money was fairly plentiful. Business was certainly brisk at Old Deer Park, Richmond, where O'Brien's Amusements put up a strong show. The O'Brien attractions will figure at the forthcoming 4-day carnival which opens at Walpole Park, Ealing, to-day, following which they proceed to Brighton for a short visit. O'Brien's can always be relied upon to put up sound attractions, and one of the best of the batch, to my way of thinking, is Pat's luxuriously appointed caravan, in which I had the honour of joining him in a cup of cocoa t'other day. The big fête and sports meeting at Raphael Park, Romford, on Whit Monday, was well attended and proved a most successful event, as also did a similar fixture on the old Athletic Ground at Ongar-road, Brentwood, where Greenway's Galloping Horses were prominent among the numerous side-show attractions. From Brentwood I wandered on to Chelmsford, where a well-planned Whit Monday sports carnival and fête was in full swing, to the very evident delight of a large assembly of visitors.

Colchester's Whit Monday horse show attracted a big crowd, and Mr. Thurston's amusements were well patronised.

For all the nearness of Wembley, Alexandra Palace drew its full quota of Bank Holiday visitors, and these were quick to appreciate the varied entertainment and galaxy of attractions provided by Mr. Macqueen Pope. The fair, in particular, did very nicely indeed. Crystal Palace experienced its customary Bank Holiday invasion, and the innumerable side shows revelled in brisk business. Thanks to the wisdom and foresight of my old friend, Mr. Henry James Buckland, the admission charge of 1s. 2d. now enables visitors to see a large number of attractions within the palace and its grounds without extra charge.

Ipswich Carnival.

A big fête and carnival, organised by the British Legion, will be held in Christchurch Park, Ipswich, on July 2.

Royal Norfolk Show.

The Royal Norfolk Agricultural Association's great summer show opens at Thetford to-day.

Halesworth Show.

The twenty-fourth Halesworth Horse Show will be held, in conjunction with the annual flower show, at Halesworth, Suffolk, on July 3. This event can generally be relied upon to draw a big crowd from all parts of the country, and it may interest showfolk who contemplate attending to know that marquees, tents, and tenting of every description may be hired on the spot from Messrs. Dennington & Co., Ltd., the well-known tent makers, whose headquarters are at Halesworth.

Permanent Amusement Parks.

The Permanent Amusement Parks season opened in earnest last week, and successful business is predicted at Dreamland, Margate; the Figure Eight Park, Morecambe; Pleasureland and Marine Lake Park, Rhyl; The Pleasure Beach, Blackpool; Pleasureland, Southport; Wellington Pier Gardens, Yarmouth; Severn Beach, Bristol; and Spanish City, Whitley Bay.

Westbury Carnival.

Westbury Carnival was marred by showery weather. The fixture was attended by a fair sprinkling of showfolk, who found business better than might have been expected. The fête organised by the local branch of the British Legion, will be held at Westbury on Aug. 4.

The Caravan Disaster.

The subscription list opened by the tenants on the fairground at Cherry-lane, Walton, Liverpool, on behalf of Mr. William Alford, whose caravan was completely wrecked in a serious accident at Prescot recently, is still open, and further contributions will be welcomed.

Pimm's Park.

There was a good attendance of showmen at the big Fête and Gala held in Pimm's Park, Edmonton, on Saturday last, where Mr. W. Irvin had the letting of space.

No Change.

There is reason to believe that the present pleasure fair site in Parliament-street, York, will remain unchanged.

Dover Amusement Park.

Space is available for side-shows in the Dover Amusement Park during July, August, and September. Applications should be made without delay to the Secretary's Office at 20, Castle-street, Dover.

Profitable Preston.

Preston's great Whitsuntide fair and processions again worthily upheld its past traditions, and, on the whole, the weather clerk was not too unkind. As usual, the event attracted a big concourse of showmen, who, in turn, attracted a veritable army of visitors by providing a splendid variety of attractions. Nobody had any real cause to complain of the business, which was uniformly good throughout the fair. Messrs. John Green and Sons entertained a huge and delighted audience on the Fair Ground during Whit Sunday evening with a remarkably fine organ recital in aid of the Preston Poor Children's Convalescent Homes, which are run in conjunction with the Poor Children's Fund organised by the Chief Constable, and so successfully managed by Superintendent George Harrison, of the Preston Police, whose devoted and unsparing efforts on their behalf has justly earned for him throughout the County Palatine his affectionate title of "The Kiddies' Friend." The organisation of the recital, which realised a handsome sum for its charitable cause, was supervised by Mr. J. M. Headley on behalf of Messrs. John Green and Sons, and by that prince of good fellows Mr. "Jack" Hardman, Preston's thoroughly popular markets superintendent, who worked like a Trojan to make the recital the big success it proved. Dense crowds of people enjoyed a long and exceptionally well-thought-out programme of sacred, classical, and operatic music, and Lancashire thus receives a further practical demonstration of the size of the showman's heart, and of that ever-present good nature which prompts him and his brethren of the road, wherever they may happen to pitch, to give always of their best in any good cause.

Big Liverpool Galas.

Liverpool has arranged to celebrate with mammoth fairs and carnivals in the public parks the approaching visit of their Majesties the King and Queen to perform the cathedral opening ceremony. Mr. John Collins has been authorised to arrange fairs on a very big scale in Sefton Park, Stanley Park, Wavertree Park, and Shiel Park. The fairs will open on July 19, and each will be of eight days' duration. The fixture should prove one of the outstanding events of the year, and no time should be lost in applying for spaces. All Merseyside will certainly be in holiday mood in honour of the Royal visit, and the fortunate showmen in each of the four parks can confidently count upon catering for swarms of visitors. Mr. Collins has space available for circuses, menageries, riding devices, and shows and stalls of every description.

IN FEW LINES.

Pars from all Parts.

The Agricultural Show at Uttoxeter is fixed for Aug. 14.

All the seaside and inland health and pleasure resorts will be represented at the summer conference which opens at Hastings to-morrow.

Hamburg's world-famous zoo has been reopened to the public. Founded by the late Carl Hagenback, the menagerie is one of the finest in the world.

This year's grand Yorkshire Flower Show changes its venue for the first time in sixty years from Bootham Park to Fulford Gate, where it is understood the former restrictions regarding the music of roundabouts and other amusements will be abolished.

Lord John Sanger's splendid circus, at present touring Scotland, is everywhere winning fresh laurels, and in every city and town visited, the show, which, by virtue of its sheer merit, is experiencing a species of triumphal progress, the seating capacity at each performance has been taxed to the utmost capacity.

General regret will be felt in the show world at the death of Mr. James Beasley, which occurred recently at Crewe market ground. The deceased was very well known in the Midlands and Cheshire, which ground he travelled for many years.

Something like 75,000 persons visited West Ealing's new market during the opening week.

There will be upwards of seventy side shows at the forthcoming Theatrical Garden Party.

Harness Bros.' excellent scenic railway and flying horses were conspicuous among the amusement attractions at the recent Horbury Feast.

Wembley is to have a complete zoo of its own in conjunction with the Pageant of Empire, which commences on July 21.

THE SHOWMAN'S DIARY.

Forthcoming Fixtures.

RAWTENSTALL, LANCASHIRE.—June 19.
TRANENT, SCOTLAND.—June 19.
MAIDSTONE, KENT.—June 20.
COLEFORD, GLOS.—June 20.
GIRVAN, SCOTLAND.—June 20.
HULL CARNIVAL.—June 21.
FARNCOMBE, SURREY.—June 21.
DODWORTH, YORKS.—June 21.
SHOTTS, SCOTLAND.—June 21.
RAINFORD SCHOOL TREAT.—June 21.
USWORTH, DURHAM.—June 21.
CHISWICK, LONDON, W.—June 23.
SHOWMEN'S GUILD MEETING, CAMBRIDGE.—JUNE 24.
CAMBRIDGE FAIR.—June 24.
NEWCASTLE FESTIVAL.—June 24.
THEATRICAL GARDEN PARTY, CHELSEA, S.W.—June 24.
CERRS GAMES, SCOTLAND.—June 24.
EALING CARNIVAL.—June 25.
BISPHAM (BLACKPOOL) GALA. — June 25.
WORMWOOD SCRUBS CHARITY FAIR. —June 26.
BOLTON, LANCS.—June 27.
ST. HELENS, LANCS.—June 27.
YEOVIL, SOMERSET.—June 27.
FAULDHOUSE GALA, SCOTLAND.—June 28.
HYDE CARNIVAL.—June 28.
GODALMING, SURREY.—June 28.
TROWBRIDGE FETE.—June 28.
DULWICH, LONDON, S.E.—June 30.
SHOWMEN'S GUILD CONFERENCE, BRISTOL.—JULY 1.

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

A LITTLE BIT OF FLUFF.—June 16, Bridlington; 23, Morecambe.
ANDERSON, J. GRANT, REP. CO. — Hippo., Bursiem (season).
A ROOF AND FOUR WALLS.—June 16, T.R., Bournemouth; 23, Palace, Westcliff.
AT MRS. BEAM'S.—June 16, Palace, Westcliff; 23, Gaiety, Hastings.
A WEEK-END.—June 16, Prince's, Bradford; 23, Hippo., Keighley.
BATTLING BUTLER.—June 16, Aberdeen; 23, Dundee.
BAYNTON, HENRY.—June 16, P. of W., Birmingham.
BENSON, SIR FRANK.—June 16, New, Cardiff; 23, T.R., Huddersfield.
BLUEBEARD'S EIGHTH WIFE (WHITE).—June 16, Hippo., Ilford; 23, Grand, Clapham.
BRINGING UP FATHER.—June 16, O.H., Leicester.
BROADWAY JONES.—June 16, South London Palace; 23, Palace, Walthamstow.
BUCKLEY, FRANK.—June 16, Empire, Ripley; 23, Empire, Heanor.
CARRINGTON (MURRAY) CO.—June 16, T.R., Brighton.
DEANE (HAMILTON) CO. — June 16 and 23, Palladium, Llandudno.
DENVILLE (ALFRED) REPERTOIRE COS. — Grand, Gravesend; Gaiety, Douglas; Arcadia, Doncaster; Areadia, Colwyn Bay.
DOBELL, W. L.—June 16, Picture H., Kildare.
DORAN, CHARLES.—June 16, Devonshire Park, Eastbourne; 23, P.G., Folkestone.
DOUBLE OR QUIT.—June 16, Pier, Weston-super-Mare; 23, T.R., Birmingham.
DOVER ROAD, THE.—June 16, Gaiety, Dublin.
DUNSTAN, EDWD., SHAKESPEAREAN CO.—June 16, T.R., Hyde (season).
EYE OF SIVA.—June 16, Empire, Penge; 23, Clacton-on-Sea.
FLAMING PASSION.—June 16, Palace, Attercliffe.
GABRIELLE.—June 16, Grand, Croydon.
GAY YOUNG BRIDE.—June 16, Pleasure Gdns., Folkestone; 23, Hippo., Southampton.
HIS CHINESE BRIDE.—June 16, Hippo., Rotherhithe.
HOUSE FULL.—June 16, G., Hanley.
IMPERIAL OPERA.—June 16, Hippo., Wrexham; 23, Col., Oldham.
IRENE.—June 16, O.H., Blackpool.
JAZZLAND.—June 16, Col., Portsmouth; 23, Hippo., Eastbourne.
KATINKA.—June 16, Hippo., Manchester.
KID OF ARIZONA.—June 16, Temperance Hall, Merthyr.
LILIES OF THE FIELD, THE (DEE CEE).—June 16, New, Oxford.
LOVE AND LAUGHTER.—June 23, Emp., Glasgow.
LOVE MATCH.—June 16, Empire, Edinburgh; 23, Empire, Newcastle.
MACDONA PLAYERS.—June 16, King's, Glasgow.
MAID OF THE MOUNTAINS.—June 16, Palace, Yeovil.
MANXMAN, THE.—June 16, Met., Manchester.
MARSH (ALEXANDER) SHAKESPEAREAN CO.—June 16, Royal, Blackburn; 23, Royal, Halifax.
MONSIEUR BEAUCAIRE. — June 16, Golders Green; 21, O.H., Blackpool.
MOVIE STAR.—June 16, Hippo., Huddersfield; 23, Cheltenham.
NEILSON-TERRY, PHYLLIS. — June 16, T.R., Bournemouth; 23, Palace, Westcliff.
NEW SHAKESPEARE CO. — June 16, King's, Hammersmith.
NEW WIVES FOR OLD.—June 16, Pier, Eastbourne; 23, Brixton T.
NOTHING BUT THE TRUTH.—June 23, Queen's H., Minehead and Pier Pav., Weston-super-Mare.
OLD FOLKS AT HOME.—June 16, T.R., Bolton.
OLD VIC SHAKESPEAREAN CO.—New Oxford, W.
OTHER MR. GIBBS, THE.—June 16, T.R., Portsmouth; 23, Garrick T., London.
OUR FLAT.—June 16, Palace, Hammersmith.
OUTSIDER, THE.—June 16, H.M., Walsall; 23, O.H., Buxton.
PAINTING THE LILY.—June 16, W.G., New Brighton; 23, Pier Pavilion, Colwyn Bay.
PHI-PHI.—June 16, O.H., Leicester; 23, O.H., Scarborough.
PICCADILLY PURITAN. — June 16, Marina, Lowestoft.
PLAYTHING OF AN HOUR. — June 16, Royal, Darlington.
PLUS FOURS.—June 16, O.H., Buxton; 23, New T., Oxford.
POTASH AND PERLMUTTER.—June 16, Hippo., Lewisham.
PRISONER OF ZENDA.—June 16, Royal, Brighton.
RALLAND REPERTORY.—June 16, St. Julian's, Guernsey.
RAY AND MAYNE. — Stock Season, Grand, Stockton.
RAYNOR REPERTORY CO.—June 16, Empire, Preston.
RETURN OF SHERLOCK HOLMES.—June 16, Prince's, Bristol.
ROMANCE.—June 16, Grand, Hull; 23, Alhambra, Barnsley.
ROMANTIC AGE.—June 16, West Pier, Brighton.
ROTHESAY ENTERTAINERS. — Bandstand, Rothesay (season).
ROTTERS, THE.—June 16, Hippo., Willesden.
ROYAL DIVORCE.—June 16, Empire, Bristol.
SECOND TO NONE.—June 16, King's, Manchester.
SHEIK OF ARABY.—June 16, Royal, Norwich.
SILENT HOUSE.—June 16, Grand, Southampton; 23, T.R., Guildford.
SOMEWHERE A VOICE IS CALLING.—June 16, Collins's.
SUN BATHERS.—June 16, Hippo., Norwich; 23, Hippo., Ipswich.
SUNNY SOUTH.—June 16, Jubilee Hall, Weymouth.
SUNSHINE SALLY.—June 16, O.H., Northampton.
TIMES, THE.—June 16, Hippo., Birkenhead.
TWO LITTLE VAGABONDS.—June 16, Crown, Eccles.
WEEK-END.—June 16, Prince's, Bradford.
WIDOW'S HUSBAND.—June 16, Gaiety, Douglas.
WITHIN THE LAW.—June 16, Alex., Stoke Newington.
WITNESS FOR THE DEFENCE.—June 16, T.R., Bath.
WOMAN TO WOMAN.—June 16, Alhambra, Stroud.
£100 GHOST, THE.—June 16, St. Julians, Guernsey.

REVUES.

ALL IN FAVOUR.—June 16, Hippo., Brighton.
BARNSTORMERS, THE.—June 16, O.H., Scarborough.
BEAUTY QUEEN.—June 16, Queen's, Poplar.
BILL OUT OF WORK.—June 16, Palace, Huddersfield.
BRILLIANTS.—June 16, O.H., Dudley.
BUZZ ALONG.—June 16, Leamington.
CABARET NIGHTS.—June 16, Hippo., Newcastle.
CAPITAL LEVY.—June 16, Empire, Kingston.
CASEY'S COURT.—June 16, Palace, Bordesley.
COME IN.—June 16, Hippo., Hulme.
CO-OPTIMISTS.—June 16, T.R., Birmingham.
COPPER NOB.—June 16, King's, Dundee.
CRASH!—June 16, Hippo., Hulme.
CRASH!—June 16, Empress, Brixton.
CREATIONS.—June 16, Palace, Watford.
CRISPS.—June 16, Met., Bootle; 23, Hippo., Wigan.
CRYSTALS.—June 16, Southport; 23, Bradford.
CUSHY JOBS.—June 16, Hippo., Preston.
DAINTY DISHES.—June 16, Hippo., Mexborough.
DANCING BARBER.—June 16, Hippo., Wolverhampton.
DANCING TIME.—June 16, Empire, Newport.
DIPPY.—June 16, Palace, Salford.
EPISODES.—June 16, Palace, Carlisle.
EVENING NEWS.—June 16, Hippo., Poplar.
FAST AND FURIOUS.—June 16, Alhambra, Bradford; 23, Hippo., Sheffield.
FIFTY-FIFTY.—June 16, Queen's Park, Manchester.
FLICKERS AND FLASHES.—June 16, Hippo., W. Bromwich.
FORBIDDEN FRUIT.—June 16, Hippo., Rochdale; 23, Edmonton.
FRENCH FOLLIES.—June 16, Hippo., Nottingham.
FUN SHOP, THE.—June 16, Hippo., Coventry.
GINGER.—June 16, Empire, Nottingham; 23, Grand, Handley.
GLOBE TROT.—June 16, Hippo., Sheffield.
GOING SOME.—June 16, Empire, Croydon.
GOODS, THE.—June 16, The Granville; 23, Palace, Southampton.
GUESS THE TITLE.—June 16, Walthamstow; 23, Tottenham.
HELLO! WEMBLEY.—June 16, Hippo., Richmond.
HIGH HEELS AND STOCKINGS.—June 16, Bedford, Camden Town; 23, Empire, Bristol.
HONEYMOON GIRL.—June 16, Empire, New Cross; 23, Hippo., Brighton.
HOT-POT.—June 16, Empire, York; 23, Empire, Blackburn.
IDEAS.—June 16 and 23, Empire, Cardiff.
JAZZLAND.—June 16, Col., Portsmouth.
JIG SAW.—June 16, Sheffield; 23, Newport.
JOYBELLS.—June 16, Pavilion, Ayr.
LAUGHS AND LADIES.—June 16, New, Crewe.
LET'S GO.—June 16, Pavilion, Glasgow.
LITTLE MISS PUCK.—June 16, Empire, Kilburn; 23, Olympia, Shoreditch.
LONDON TO NEW YORK.—June 16, O.H., Jersey.
LOVE AND LAUGHTER.—June 16, Emp., Sunderland.
LOVE SCHOOL.—June 16, Tivoli, Aberdeen.
MAGICAL MOMENTS.—June 16, Islington Empire.
MANHATTAN FOLLIES.—June 16, Empire, Portsmouth; 23, Palace, Manchester.
MARGUERITE.—June 23, Palace, Carlisle.
MENU, THE.—June 16, T.R., Wolverhampton; 23, Alex., Birmingham.
MIRRORS. — June 16, Nottingham; 23, Empire, Hackney.
MR. TOWER OF LONDON.—June 16, Alhambra, London; 23, Hippo., Manchester.
NINE O'CLOCK REVUE, THE.—June 16, Palace, Manchester.
OH! NORMAN.—June 16, Grand, Bolton.
O.K.—June 16, Queen's, Leeds.
ON THE DOLE.—June 16, Hippo., Southampton.
ON THE RUN.—June 16, Hippo., Aston.
PEEPS.—June 16, Hippo., Derby.
PLEDGES.—June 16, Palace, Bradford.
PLUM BLOSSOM.—June 16, Royal, Edinburgh.
POPPYS.—June 16, Empire, Morpeth.
POPS.—June 16, Palace, Hull.
PUNCH.—June 16, Edmonton.
QUEEN OF THE CABARET.—June 16, Hippo., Dover.
RADIOS.—June 16, Empire, Finsbury Park; 23, Empire, New Cross.
RAINBOW, THE.—June 16, Hippo., Aldershot.
RATTLES.—June 16, Hippo., Eastbourne.
REAL STUFF, THE.—June 16, Barnsley; 23, Dewsbury.
RENT FREE.—June 16, Palace, Camberwell.
RIGHT AWAY.—June 16, Grand, Luton.
ROUND UP, THE.—June 16, W.G., Blackpool.
RUMOURS OF 1924.—June 16, Palace, Burnley; 23, Halifax.
SCANDALS OF 1924.—June 16, Shepherd's Bush; 23, Northampton.
SCOTCH AND POLLY.—June 16, Empire, South Shields.
SEEING LIFE.—June 16, Empire, Birmingham.
SHAVINGS.—June 16, Empire, Birmingham.
SNACKS.—June 16, Palace, Tottenham.
SOME HUSTLE.—June 16, Hippo., Keighley.
SPARE PARTS.—June 16, Royal, Bury
SPLINTERS.—June 16, Empire, Leeds.
STOP YOUR NONSENSE.—June 16, Palace, Salford.
SUNBATHERS.—June 16, Hippo., Norwich.
TEN TO ONE ON.—June 16, Pavilion, Southport.
THERE YOU ARE, THEN.—June 16, Grand, Clapham.
THREE BAGS FULL.—June 16, Pavilion, Leicester.
TIP-TOP TOPICS.—June 16, Palace, Chelsea.
TOODLE-OODLE.—June 16, Col., Kettering.
TOPICAL TIMES.—June 16, Empire, Gateshead.
TOUCH WOOD.—June 16, Royal, Canterbury.
TOP SPEED.—June 16, Palace, East Ham.
TRIP TO PARIS. — June 16, Olympia, Shoreditch.
UNEMPLOYED.—June 16, Palace, Warrington.
VISIONS.—June 16, Swansea; 23, Leeds.
WEEK IN A NIGHT.—June 16, Hippo., Gloucester.
WET AND DRY.—June 16, Hippo., Great Yarmouth.
WINNERS.—June 16, Grand, Lancaster.
YOU'D BE SURPRISED.—June 16, Hippo., Southend
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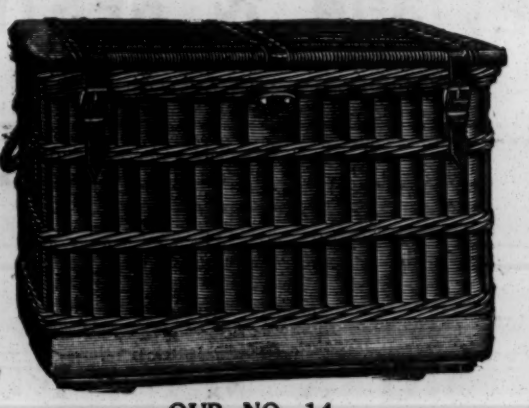
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SONGS AND SINGERS.

E. Feldman and Co.

Wylie and Tate's Super-Pierrots at Blackpool and Douglas have made an auspicious opening. They, like every other progressive party all over the kingdom, are featuring Feldman numbers. Their principal vocal and instrumental successes so far include "When the Birds Start Leaving," "Say It With a Ukulele," "You Remind Me of My Mother," and "Gigolette."

Rossini Bros. are making a big feature of "Maybe He'll Write Me" and "Say It With a Ukulele."

Gus Elton, principal comedian in "Round the Town" revue, is scoring an emphatic success with "Turned Up." A Press notice to hand respecting his performance at the Alexandra Theatre, Birmingham, is most appreciative.

Maisie Ayling, who is preparing a new act, which will shortly be produced in London, has arranged to feature "When Will the Sun Shine For Me?" and "A Smile Will Go a Long, Long Way."

At the Metropolitan last week the Paget Trio featured "Angelus," "If It Takes a Thousand Years," and "When Will the Sun Shine For Me?" The last-named number was featured vocally by Lily Paget, who scored an immediate success.

Elsie Lytton, who is with Leslie Fuller's "Famous Pedlers" Concert Party at the New Clifton Concert Hall, Margate, is featuring "Maybe He'll Write Me," "Oh! Gee, Oh! Gosh, Oh Golly," "What Makes a Business Man Tired?" "Horsey, Keep Your Tail Up!" "Oh! Sister, Ain't That Hot?" and "I'm a Harmony Baby" with great success.

Last week, at the Holborn Empire, the "Midnight Follies" Band, under the capable direction of Bert Firman, played an excellent programme, which included "Midnight Rose" and a special arrangement of "Horsey! Keep Your Tail Up." The latter number proved the big hit of the programme, and was repeatedly encored.

Norman White featured 'Horsey! Keep Your Tail Up" at the Hippodrome, Chesterfield, last week, and created an absolute sensation.

Ted Judge writes: "'A Smile Will Go a Long, Long Way' and 'When Will the Sun Shine For Me?' enormous successes in my act."

Inez and Dorey St. Vincent continue to score heavily with "Won't You While Away a Little While With Me?" and "Not Here, Not There."

Leslie Glenroy wires from the Thatched Theatre, Norwich: "Thanks for 'Spearmint,' which has proved an enormous success with me."

The Original Mayfair Four make a big feature of Feldman numbers at the Mayfair Club. "Maybe" and "Say It With a Ukulele," and "Gigolette" are particularly successful, and another big hit in the programme of this excellent combination is "Oh! Sister, Ain't That Hot?"

Lawrence Wright Music Co.

Gracie Fields is performing an unique feat this week in singing "As Long as He Loves Me" at both the Coliseum and Alhambra. Her success at both houses with this great song is simply phenomenal. At the Alhambra, in "Mr. Tower of London," she is, of course, singing several other Wright songs as well, including "Louisville Lou."

Nora Delany, who is at the Palace, Blackpool, this week, has found a brilliant success in the new Wright song, "Shine," which she renders with a verve and originality that win her tumultuous applause.

The Palace, Blackpool, cabaret show, appearing every afternoon in the ballroom, is a new innovation, which has proved a wonderful success. The Palace Girls, trained by May Nicholson, are rapturously received for their fine rendering of "Pasadena"; whilst Gerald Williams' magnificent voice is heard to great advantage in "Honolulu," accompanied by the Pasadena Girls, who play ukuleles in this number. The two dancers make a feature of "Riviera Rose" waltz, which goes very big.

Reports from Blackpool state that "Riviera Rose" and "Pasadena" are far and away the two biggest songs there at present. The tuneful strains of these big hits are to be met with everywhere in Blackpool, at the Winter Gardens, Tower, Palace, &c., sung by scores of artists, and played by bands innumerable. Their popularity has proved instantaneous and overwhelming.

J. H. Hearty, who has been so successful with "Riviera Rose" and "Like the Last Rose of Summer," and is at Bloomsbury Cinema and Moody's Club this week, has just added "It's All Sugar" to his repertoire with signal success.

Dainty Doris, who is at Shepherd's Bush Empire this week, has three great Wright hits in "Oh! Gee, Georgie," "Twelve o'Clock at Night," and "Syncopation on the Brain," all of which are applauded to the echo.

Nat Goulding, who sings "Just a Girl That Men Forget" so convincingly that he brings the house down at every performance, when at the Empire, Bristol, a week ago, omitted this number in favour of "Riviera Rose," but so multifarious were the "requests" for the first-named song that he had perforce to include that also for the remainder of the week, a tribute to the excellence of both singer and song.

Moscardini, the original singing saxophonist, is both singing and playing "The Waltz of Love" at the Theatre Royal, Guildford, with wonderful success.

Ethel Hall, in Mrs. Kimberley's "Bill Out o' Work," at the Palace, Huddersfield, is received with acclaim for her fine rendering of "Twelve o'Clock at Night." She is now introducing "Shine," which should also be a big winner for her.

Francis & Day.

Cheery reports are to hand from Blackpool, Llandudno, and elsewhere anent the increasing popularity of the songs of the firm, Reg. Low, chief of the Professional Artists' Department, who has had ocular demonstration at the important centres named, writing enthusiastically of the reception accorded such numbers, for instance, as "Dreamy Melody" and "Pottering Along." Jack Bell, at the Casino, South Shore, is heard in these items, audiences joining lustily in the refrains of each, the first-named in particular being taken up enthusiastically. William Threlfall, of the Gardenias, is at the Winter Gardens, making a hit with these two songs, Gladys Steele's numbers ("I Love You," "What'll I Do?" "Somewhere in the World," and "Linger Awhile") also causing supreme satisfaction. Dorothy and Susie Belmore, with the Wylie-Tate Super-Pierrots on the Central Pier, are happy in their selection of items, the former with "What'll I Do?" and the latter with "Somebody's Wrong" and "Moonshine," Jimmie Pullin and Hal Bryan convulsing hearers with "Eeh, But They Do!" Fred Walmsley's Tonics are once again on the Victoria Pier, amusing their multitudinous admirers, among the prime favourites in the song line being "To Think Such Things Should Happen in Old England," "I might Marry You (The Cautious Lover)," "It Ain't Gonna Rain No Mo'," "Sing Along Sombo," "Pottering Along," and "Eeh, But They Do!" which Fred Walmsley himself revels in singing.

[Owing to pressure on our space "Orchestral Notes" are unavoidably held over.]

On the North Pier, where Fred Roper and Bert Brady's company, The Rogues, are installed, "It Ain't Gonna Rain No Mo'," and "Barney Google" are prime favourites, whilst at the Winter Gardens Pavilion, where "The Round-Up" is a constant magnet, "'Maggie' 'Yes, Ma!'" is the big success it ever has been in John, Harry, and Burton Lester's big show.

At the London Coliseum, and likewise at the Alhambra, Gracie Field's songs are being received with acclamation, comprising as they do "All That You Can Hear Is M'Yum-Yum-Yum-Yum," "Me No Speaka Good English," and that great number "What'll I Do?" Belle Isobel at Exeter is singing the last-named item with considerable success.

Dix, Ltd.

The charming number "Lilliput" is being specially featured in Miss Pauline Rovers' production, "All the Fun of the Fair," at the Tower, Blackpool. It is being sung by Little Emmie. Messrs. Dix have had a Liliputian cottage constructed, and during the rendition of the song a score of little dots, daintily attired, emerge from the tiny doorway, making a charming picture. The number is heartily received at every performance. The comedy chorus song, "I Love Kids," is now being sung, played, and demonstrated at all the important places in Blackpool, which is causing a big demand for the number in Lancashire. The trade orders for same are daily on the increase.

"Mr. Tower of London," the wonderfully successful revue, is now playing its third return visit to the Alhambra. One of the most promisent songs in the production is "Lilliput," charmingly sung by Betty and Edith Fields. Victor Bellon, the well-known tenor, made an emphatic hit last week at the Canterbury with the fine ballad "I'll Tell the World." Albert Filer, the popular conductor at the Marlborough Theatre, is specially featuring the two great waltz numbers, "Love Bells" and "Blind Love," which he reports "are going exceptionally well."

The Wembley Band, under the direction of Capt. W. E. Broome, is featuring with great success at the Stadium the following numbers:—"Katinka," "Wayside Rose," "Liliput," and "Dance Your Shoes Away." Mr. Renard's band at the Grafton Galleries is making a special feature of Dix numbers. He made a sensational hit with "Dance Your Shoes Away" last Saturday evening, which was encored no fewer than ten times. Rex L'Strange, the fine singer in "There You Are, Then" revue, has secured for immediate production the artistic ballad "The Best Loved Friend."

Keith, Prowse.

Ella Retford, at the Victoria Palace, receives an ovation after every performance for her rendering of "Hurdy Gurdy Man." At Shepherd's Bush, Fred Barnes brings the house down with "That's the Tune." John Birmingham and his orchestra, at the Coliseum, include the radio waltz hit "Heather Bells" and "Down on the Farm" in their repertoire with great success. At the Royal, Chester, Belle Isobel, the dainty comedienne, continues to score with "Down on the Farm." Syd Parsons, at the Theatre Royal, Stockport, also reports "enormous success" with this number. "Down on the Farm" is also being featured by all leading concert parties as a comedy concerted number. Morris and Vane, a refined vocal act, still find "Last Night on the Back Porch" their biggest number. At the Victoria Palace last week, "The Rose of Yesterday" was a decided hit as featured in "The Broadway Dance Shop" by Yvonne Mehro and T. C. Askew. The Hesseys, at London Shoreditch, gain great applause for their rendering of "I Came to Your Garden," and Helen Merva, the well-known soprano, is also scoring at Blackpool with this charming ballad.

Concert party managers, producers, and artists are invited to send 1s. 6d. for a selection of our numbers. (Please state style.)

"RENT FREE."

A New Revue.

"Rent Free" (the adventures of Nobby Clark, V.C.), by Norman Lee, presented by Lucien Beck, at the Camberwell Palace, on Monday, June 16.

"Rent Free" is going to have a long run. Among its component parts are memories and realities of live things in the public mind, memories of the war era, reminding the audience of shell-shattering days and the laconic and humorous ways in which our Tommies won through many of their trials and tribulations.

Pte. Nobby Clark (Freddie Wolgast) and Pte. Joe Huggins (Stanley Arthur) get the glad tidings of the bestowal of their "tickets" whilst in France, and in the course of time they arrive home in Mulligans Court. Nobby subsequently learns that the Italian officer whose life he saved in France (which won him the V.C.) has died and left him a small fortune and an island off Brittany. Here Nobby and his friend Joe and their wives and acquaintances subsequently repair, and they show how an island or country should be governed, with Nobby as Prime Minister.

That is the outline of the story, and it has sufficient material whereon to hang many bright and humorous scenes. We are introduced to our valiant pair in a ruined French village. Their sallies as pack-ridden Tommies, with their sergeant major, lieutenant, and colonel, let the audience know that there is some good fun to follow. The thirsty couple's unavailing attempts to get a drink in the wet canteen without the wherewithal to pay for it; the boisterous welcome home in Mulligans Court; the screamingly funny acts in the lawyer's office; and the brilliant final scene in the island near Brittany—all are overflowing with smart repartee and excellent singing, dancing and acting.

Two vocalists in the cast call for special mention. They are Olive Constance, who sings "Just a Song at Twilight," and David Radcliffe, who sang "When I Come to You Once Again" and "A Garden in Brittany."

There were some smart impersonations by Betty Warren and Stanley Arthur. The chorus of Brittany maids can sing and dance well, and the scenic effects are delightful, especially in the last act, when we see Nobby's Cabinet at work in glorious al fresco surroundings.

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Company as booked.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for—
Evelyn Dove, Elsie Bower and Billy Rutherford, Ristori and Partner, Medatsu Troupe, Bert Maddison, Bioscope.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
Company as booked.

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
Company as booked.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Dainty Doris, Bert Errol, Edgar Beynon, Fritchie, Bioscope.

BEDMINSTER HIPPO.
Pictures and Varieties.

LEICESTER PALACE.
Rehearsal at 12 noon for—
Company as booked.

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for—
Larry Kemble, Inez and Dolly St. Vincent, Ivor Vintor, Stanelli and Douglas, Penrose and Whitlock, Bioscope.

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Rehearsal at 10 a.m. for—
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NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
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STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.
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COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.
ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the theatre. This is by order of the Licensing Authorities.
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WEEKLY REPORT.

Cost of maintenance of Ben. Institution, about £55. Number of old artists residing there, 46 (ladies 11, men 34). Amount of weekly pensions, £60 1s. 3d. Number of pensioners, 94. Amount of grants, loans, fares, &c., £20 10s.

FELDMANISM

Telephone: Gerrard 6628 (3 lines). 125, 127, 129, SHAFTESBURY AVENUE, W.C.2. Telegrams: "Humfriv, London."

OLIVE KAY.
(See paragraph on this page.)

FOOTLIGHT FLASHES.

FOLLOWING ON.

Speaking of real good comic songs, what price "Horsey, Keep Your Tail Up!" "Turned Up," and "Does the Spearmint Lose Its Flavour?" (on the bedpost over-night). These three numbers are sweeping the entire country. *Look out for another one shortly.*

BACKING WINNERS.

Billy Merson, who hinted to us the other day that he had backed the wrong horse in the Derby Stakes, has certainly backed three winners in "Rudolph Valentino," "My Little Wigwam Wembley Way," and "Sweetie," three numbers written and composed and sung by himself.

WEMBLING.

Feldmanism is cheering up the Exhibition, the demonstrations arranged by the firm meeting with general praise. "The Gondoliers" make merry on the ornamental lake, and at various points "ashore" the strains of "Horsey," "Spearmint," "Turned Up," "If I Can't Sing About My Mammy," "When Will the Sun Shine for Me?" "A Smile Will Go a Long, Long Way," "Wembling at Wembley With You" and others of our winners are also making glad the musical ear of the tens of thousands of visitors.

AT BLACKPOOL.

The songs mentioned in the preceding paragraph are in high favour in Blackpool, and Douglas also, where, despite the counter-attraction at Wembley, there is a goodly representation of trippers. Blackpool is now carnivalling, and the prize carnival song is another feather in the cap of Feldmanism. "Hello! Hello! Hello! Breezy Blackpool!" is one of the jolliest carnival songs ever written, and there isn't a single person in Blackpool who can't find an excuse for warbling it just now.

SONORA SUCCESS.

Bobbie Hind and his London Sonora Band are making a big hit in the French capital just now, and the genial leader tells us that all Paris is busy singing "Horsey, Keep Your Tail Up." The Parisians' effort to negotiate the English words of the song make it even funnier than it really is. The band have to respond to repeated requests for "Horsey" each evening. Mr. Hind further informs us that he programmes "a whole bunch of Feldman numbers every night" at the Seymour Club, where the band appear with the Dolly Sisters.

THREE TIMES.

When the Toronto Band featured "Wembling At Wembley With You" at Princes' Restaurant they had to repeat it twice in response to a unanimous demand for more. This bright number is getting there rapidly.

A WINNER.

"You will be pleased," writes Enid Browne, "to hear that 'A Smile Will Go a Long, Long Way' is a winner for me this season with Leo Bliss's Concert Party, The Busy Bees, at Whitley Bay." We are pleased, and have pleasure in extending congratulations to Miss Browne, who, we may mention, is now rehearsing several other Feldman winners for production.

FELDMAN HOLIDAY TUNES

DOMINATE EVERYTHING AT BLACKPOOL, DOUGLAS, WEMBLEY EXHIBITION, AND EVERYWHERE.

HORSEY KEEP YOUR TAIL UP

A SMILE WILL GO A LONG, LONG WAY

IF I CAN'T SING ABOUT MY MAMMY

DOES THE SPEARMINT LOSE ITS FLAVOUR

WHEN WILL THE SUN SHINE FOR ME

GIGOLETTE **TURNED UP**

SAY IT WITH A UKULELE

WHO'S SORRY NOW?

MAYBE SHE'LL WRITE ME

ROLL ALONG MISSOURI

DELAWARE. **ETC.**

B. FELDMAN & CO.

A Feldman Hand Holds All the Honours.

CYRIL NOEL.
(See paragraph on this page.)

FOOTLIGHT FLASHES.

OUR MASCOT.

The founder of Feldmanism looks upon Florrie Forde as the mascot of the House of Hits. Miss Forde was associated with one of our first big successes, "Down at the Old Bull and Bush," to be precise, and was also responsible for giving a send-off to numerous others, including the immortal "Tipperary." At present her repertoire includes three remarkably successful numbers, viz., "Turned Up," "Spearmint," and "A Smile Will Go a Long, Long Way." Blackpool gave Miss Forde and her excellent songs a glorious reception.

"THE CATCHIEST."

Raie Lyle, of Lyle and Young, considers "Horsey" the catchiest song ever written. It is proving "a terrific success" in the act.

ASSURES SUCCESS.

Feldmanism assures success, says George Leslie, who has proved the truth of the statement by the splendid results of his whistling solos, in which he uses "Midnight Rose," "Minnetonka," and others from our winners list.

BIG RECEPTION ALWAYS.

Alan Kelso has been featuring "Sunny Tennessee" for some time, and always, he tells us, "to a big reception." Mr. Kelso is now adding "A Smile Will Go a Long, Long Way" and "If I Can't Sing About My Mammy" to his honours list.

ANOTHER.

A line from Blackpool reports that "Say It With a Ukulele" has caught on with convincing grip, and now takes its place in the front line with the other Feldman winners. We had an idea that "Ukulele" would find favour in Blackpool.

ATTRACTIVE ACT.

Gloriana, well known as an accomplished performer on the English concertina, tells us of her wonderful success on a recent Irish tour, during which she featured "Oh Gee! Oh Gosh!" "Minnetonka," and "Leave Me With a Smile." "Horsey" has now been added to Gloriana's programme.

WELL DESERVED.

Violet Levy, who put on "Don't Take Advantage of My Good Nature" at the Bedford last week, handled the song very well indeed, and fully merited the hearty applause which followed her effort.

A FINE SELECTION.

Our portraits to-day are those of Cyril Noel (producer of George Hall's Merry Jans Concert Party, at the New Pavilion, Morecambe) and Olive Kay, who is playing a leading part in the company. That the production is rich in first-class musical numbers is proved by a glance at the programme, which includes "Turned Up," "Not Here, Not There," "Oh! How She Lied to Me," "Maybe She'll Write Me," "Does the Spearmint Lose its Flavour?" "We Don't Want Any To-day," "What Makes a Business Man Tired?" "Say It With a Ukulele," and numerous other Feldman numbers.

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